XMAS. ISSUE

The NEW YORK

CLIPPER

OLDEST THEATRICAL PUBLICATION IN AMERICA

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CHARLES K. CHAMPLIN

A Merry Christmas
and a
Happy New Year
to all
Vaudeville

Notwithstanding that the war was over in November, 1918, there has been an unselfish and commendable activity among vaudeville artists in contributing their services to an unlimited number of entertainments all over the country for the returning soldiers and sailors, for the wounded, and for all kinds of reconstruction funds, in hospitals, in cantonments, in theatres and in halls. In behalf of the Managers, I want here to take this opportunity to express their sincere and grateful thanks for the help given where they and the institutions which they represent have been concerned in arranging the above entertainments.

I also want to thank the artists for their splendid co-operation in helping to bring about a betterment of vaudeville by advising of conditions that they believe could be improved, in answer to a letter that I sent out on November 8th last. I have received over 1500 answers from artists playing every grade of vaudeville, and it is gratifying that these letters are written fearlessly and contain the very information the managers were anxious to learn—their personal thoughts and experiences on vaudeville conditions. I am compiling the different suggestions, and at the next managers' meeting, which will take place in the near future, excerpts from these letters will be laid before them without making known the writers' names. I asked this advice in confidence, and I shall treat the letters as such, excepting where voluntary permission has been given to use the same. I feel that with the splendid co-operation and hearty and sincere desire of the managers of the large and small circuits, already expressed, that before the end of the New Year, there will be a satisfactory adjustment which will fulfill many of the expressions and suggestions contained in the letters written me.

It is the set purpose of the Vaudeville Managers' Protective Association to co-operate with the vaudeville artists personally, or through their organization, the National Vaudeville Artists, Inc., with a view to taking up all complaints and adjusting the same. Artists are earnestly requested, where there is not time to write, to telegraph any complaint where a violation of a contract occurs, and their communication will be given immediate attention, whether or not they are members of any organization. The Vaudeville Managers' Protective Association has agreed that there shall be a universal contract, without any cancellation clause. They have agreed that once an act is booked, it must be played or paid. They have also agreed that any artist making a complaint shall be fully protected. We shall insist upon our business being protected, and we shall insist that the artists receive a square deal.

I speak for the Vaudeville Managers' Protective Association.

E. F. ALBEE.

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PREPARING TO SUE OVER SOUTHERN CIRCUIT BOOKINGS

Dave Weis, Representing American Theatrical Exchange, Says Klaw and Erlanger and Late Charles Frohman Broke Contract—Will Ask for $50,000

Preparations were being made early this week by Dave Weis, of the New York Theatre Building, to begin a suit against Marc Klaw, A. L. Erlanger and Alf Hayman, the latter as executor of the estate of Charles Frohman, growing out of a contract executed in 1910 for the booking of a string of houses throughout the South and Southwest. Weis has placed the matter in the hands of Harry S. Hechheimer and a conference has already been held with Charles Osgood, of the Klaw and Erlanger booking office. It did not result in a settlement of the matter, however, and a summons in the action will probably be served this week.

Weis, in bringing the action, is acting as executor of the estate of the late Albert Weis, who, ten years ago and up to the time of his death was the head of the American Theatrical Exchange and the controlling interest in the Greenwall Theatrical Circuit, the latter composed of a long string of houses throughout Texas and other Southern states. The contemplated complaint will allege that Klaw, Erlanger and the late Charles Frohman breached the contract entered into and will ask that they be now compelled to pay over the sum of $50,000 stipulated in the contract as forfeitable by any of the parties committing a breach.

At the time the contract was drawn, December 7, 1910, the late Albert Weis was booking the Greenwall Circuit, but found that there was a great scarcity of first-class attractions in the territory adjacent to his houses. Accordingly, the contract set forth that, beginning August 1, 1911, Klaw, Erlanger and Frohman would attempt to supply the deficiency, except in a certain number of cities where they themselves had theatres under lease or control. It further stipulated that, when open "time" existed on the "time" booked by Weis and the American Exchange, Klaw, Erlanger and Frohman were to have first pick on the dates and periods to be filled. Also, it contained a promise on the part of Klaw, Erlanger and Frohman, that they would book no less than twenty first-class shows each year in Dallas, San Antonio, Fort Worth, Galveston and Houtson, unless prevented from so doing by fire or other conditions beyond their control.

A split, on a fifty-fifty basis, was also to be made by both parties to the contract, of all commissions received for the booking of attractions into the houses of that district, each party mailing a full statement and a check for half the amount of commissions he received, to the other on the fourth day of each month. The $50,000 mentioned in the contract was specifically set forth as not being a penalty for a breach of the contract, but as liquidated damages accruing to the party against whom any breach might be made.

The terms of the contract were lived up to for a number of years, Weis maintains, but, shortly before the death of his father, Albert, and his brother, Clarence, Klaw and Erlanger began booking houses in Houston, Dallas and San Antonio direct, without consulting the American Exchange, and, he says, at lesser fee than that charged by the exchange. The practice, he says, is still going on.

This, he says, constitutes a breach of the contract and entitles him, as the executor of his father's estate, to the $50,000 named in the contract.

The cities in which the contract was not in force because Klaw and Erlanger and Charles Frohman had theatres there, were New Orleans, Hot Springs, Little Rock, Memphis, Joplin, and Sedalia.

The cities in which the contract did have force and the theatres in which it was enforceable, were the following:

Greenwall, Dauphine, and Elysium Theatres, New Orleans; Opera House, Abbeyville, Louisiana; Grand Opera House, Crowley, Louisiana; Gondram Theatre, Donaldsonville, La.; Majestic Theatre, Eunice, La.; Opera House, Franklin, La.; Opera House, Gnydam, La.; Opera House, Houma, La.; Opera House, Jennerrette, La.; Ardennes Theatre, Jennings, La.; Jefferson Theatre, Lafayette, La.; Lyric Theatre, Lake Charles, La.; Opera House, Leesville, La.; Opera House, Lockport, La.; Evangaile Theatre, Morgan City, La.; Opera House, Napoleonville, La.; Elk Theatre, New Iberia, La.; Sandoz Opera House, Opalousas, La.; Opera House, Patterson, La.; Opera House, Plaquemine, La.; Ruston Theatre, Ruston, La.; Grand Opera House, Shreveport, La.;

Opera House, Thibodeaux, La.; Hancock Opera House, Austin, Texas; Opera House, Abilene, Tex.; Opera House, Amarillo, Tex.; Opera House, Anson, Tex.; Opera House, Baird, Tex.; Opera House, Ballinger, Tex.; Opera House, Bay City, Tex.; Grand Opera House, Belton, Tex.; Kyle Theatre, Beaumont, Tex.; Opera House, Bowie, Tex.; Steger Opera House, Bonham, Tex.; Opera House Brenham, Tex.; Grand Opera House, Bryan, Tex.; Opera House, Bastrop, Tex.; Opera House, Beeville, Tex.; Opera House, Big Springs, Tex.; Opera House, Brownwood, Tex.; Opera House, Corpus Christie, Tex.; Opera House Caldwell, Tex.; Opera House, Centre, Tex.; Opera House, Calvert, Tex.; Opera House, Childress, Tex.; Opera House, Chillicothe, Tex.; Opera House, Clarksville, Tex.; Opera House, Comanche, Tex.; Merchant's Opera House, Corsicana, Tex.; Opera House, Canyon City, Tex.; Opera House, Coleman, Tex.; Auditorium Theatre, Carthage, Tex.; Opera House, Clarendon, Tex.; Opera House, Cleburne, Tex.; Opera House, Colorado, Tex.; Opera House, Commerce, Tex.; Opera House, Cisco, Tex.; Opera House, Cuero, Tex.; Opera House, Crockett, Tex.

Dallas Opera House, Dallas, Tex.; Wright's Opera House, Dalhart, Tex.; Opera House, Denton, Tex.; Opera House, Denison, Tex.; Opera House, Decatur, Tex.; Opera House, Del Rio, Tex.; Opera House, Devine, Tex.; Opera House, Ennis, Tex.; Opera House, Farmersville, Tex.; Opera House, Floresville, Tex.; Byers' Theatre, Fort Worth, Tex.; Opera House,

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"AS YOU WERE" IS GOOD

ATLANTIC CITY, N. J., Dec. 18.—E. Ray Goetz to-night presented at the Globe Theatre, the American version of "Plus ca Change," a snappy French extravaganza now entitled "As You Were." Strange as it may seem, that quasi-military title is misleading, for nothing of a military character appears in the piece. The original lyrics are by Arthur Wimperis and the music by Herman Darewski, to which have been added lyrics and music of more American temperament by Mr. Goetz.

Even in the raw state in which it appeared to-night, "As You Were" is a delightful fantasy, bursting with satiric burlesque, smart quips, stunning costumes, comely coryphees and melodious music. In story it is delightfully fantastic, dexterously put together and exceedingly funny.

Quite the major portion of the piece's humor depends upon the well known Bernardian brand of hokus-pokus and many and many a time one wondered whether the line spoken had not been made up of the whole fabric of Sam Bernard's imagination. He was never upon the stage but that a laugh was going round.

Miss Bordoni was superb. Her characterizations, partaking of the exaggeration of burlesque, nevertheless were done with a certain kind of dignity which intensified the humor of the thing considerably. An able comedienne she, and one who can sing pleasantly, in spite of her charming appearance.

The fable involves one Wolfie Wafflestein who finds his wife giving money to a man programmed as Ki Ki. He is furious and, in this state, accepts a box of pills from an old chemist, which have the power of transmitting him to another age. He takes one and finds himself in the Gardens of the Versailles in 1740, thence, by way of the pills, to Egypt in B. C. 49, where he finds himself upon the royal barge of Cleopatra. Then, backward to Athens in B. C. 249, where he flirts with Helen of Troy.

The fourth retrogression takes him to the Darwinian days, when all were apes. In each land and place he hears the same joke, is sung the same seductive love song, which always gets him into trouble, and meets the same deceit in women. So, finally, he decides to take his last pill and return to Vanilla Villa, his home. There he finds that his wife has only been trying to make him jealous and all ends conventionally.

The two unqualified song hits from the show will be "If You Could Care For Me," a salacious waltz of the Viennese type, and Mr. Bernard's decidedly funny song, "Who Ate Napoleons with Josephine When Bonaparte Was Away."

Other interesting numbers were "I Am Cleopatra," sung by Miss Bordoni; "Two Little Bits of Greece," sung by the Misses Coverdale and Donnelly.

"As You Were" is highly entertaining, and should steal upon Broadway with no uncertain step.

SCRIBES SEE "APHRODITE"

Philadelphia's theatrical scribes and dramatic critics were the guests of Morris Gest last Saturday night at a performance of "Aphrodite." Included in the party were Walter L. Knapp, Inquirer; Herman J. Dick, Record; James Duffy, Bushnell Diamond and Richard J. Beamish, Press; L. P. Martin, North American; H. T. Craven, Evening Public Ledger; Phil Kingsley, Record; Arthur Tubbs, Evening Bulletin, and C. P. Garde, city editor of the Inquirer.

WANTS TO STOP "12.10" FILM

Earl Carroll, through his attorney, Alfred Beekman, of House, Grossman and Vorhaus, began an action in the Supreme Court last week which is designed not merely to enjoin the exhibition of the feature film "12:10," in which Marie Doro is featured and which opened here at the Capital last Sunday, but also to obtain an accounting from the Zelznick corporation, through which it is being booked.

According to the papers filed in the case, Carroll claims that he wrote the scenario of the picture about a year ago, that last January he submitted it to Herbert Brenon, who is credited with having directed the picture, and that the latter, after reading the script, stated that he was favorably impressed with it.

Brenon, Carroll avers, then submitted the script to Miss Doro and, she finding it to her liking, decided to use it as her next screen vehicle. Miss Doro, her company and Brenon, it is alleged, then left for Europe, where the picture was filmed and Carroll says he heard nothing more of his script until about a month ago.

At that time he received an invitation from the Republic Distributing Corporation, of which Lewis I. Selznick is general manager, to witness a private showing of "12:10," which had been arranged to take place in the projection room of the Famous Players-Lasky Company. He says he witnessed the showing and discovered that his scenario had been produced by an English motion picture concern known as The British and Colonial Film, Ltd. (B. and C. Films), of which Edward Godal is the head. Carroll also avers that he learned that Godal had purchased his script from Brenon.

He claims that he never received a penny for the script and that no financial arrangement for its presentation now exists between him, the producer, or the producer's booking representative in this country.

GERTRUDE VANDERBILT WINS

Gertrude Vanderbilt, the dancer, was awarded a verdict for $2,341 by a jury before Supreme Court Justice Donnelly last week in her suit against John G. Boogs, owner of the Laurelton Hotel, to recover $3,685, given as the value of furs taken from her room in the hotel on March 9, 1917. The hotel management claimed that she was negligent.

WILL CELEBRATE NEW YEAR'S

BOSTON, Dec. 20.—The Jesters, a newly formed society composed of Boston film men and newspapermen, will usher in the New Year with one of the most pretentious and unusual affairs ever held in Boston. The celebration will begin at 11:45 New Year's Eve at the Shubert Theatre with a performance by the "Good Morning Judge" company. At the hour of midnight a special New Year's feature will be introduced. When the performance is over the Jesters, their wives, and friends will be taken to the Westminster hotel in automobles, where a novelty cabaret and breakfast will be given.

FRIARS STAGE BILLIARD MATCH

A three-cushion billiard match will be held in the Great Hall of the Friars' Club Monastery on December 29, 30 and 31, between Robert Cannefax, the champion, and Charles Otis, challenger for the title. The two are playing for a purse of $1,250, and a bet, in which Cannefax is putting up $750 against Otis' $500.

SHUBERTS AND BOX OFFICE MEN BEGIN BITTER WAR

Ticket Sellers Take Steps to Become Affiliated with the American Federation of Labor, After Resenting Alleged Espionage and New Methods of Counting Up—Being Replaced by Girls.

What practically amounts to a bitter warfare between the Shuberts and their many box office men, broke out last week following a series of what the box office men call "raids" and describe as a part of a long practiced espionage. As a result, steps were being taken by the Shuberts early this week for the installation of girl treasurers and by the treasurers for an affiliation with the American Federation of Labor.

The plan for an affiliation with a labor union was devised and discussed by officials and members of the Treasurers' Club and came as the direct result of the announcement made by the Shuberts last week that box office men would be dispensed with. The men, it was learned, are not only bent on retaining their jobs, but are also seeking to solidify their organization so that the retention of their jobs will not be subject to the whims of their employers. The proposed labor affiliation is aimed, at this time, directly at the Shuberts, the box office men say.

The espionage system complained of has to do with the employment by the Shuberts of Ben Mallam, formerly a member of the police force, who was stationed at the door of Commissioner Bingham's office during his regime.

Mallam, the box office men say, is on the Shubert's payroll for no other reason than to watch them—and the private constabulary role he plays has caused him to wield a power which the Shuberts sanction and which the box office men say they have resented for a long time. Their resentment has been carried to the Shuberts, with the result that during the last two weeks several well known box office men have resigned, following friction and verbal clashes with Mallam and Jake Shubert.

The box office men who are out are Jim Kenney, treasurer at the Lyric Theatre, and Maurice De Vries, of the Maxine Elliott Theatre. Both these men, it was learned, would not stand for the new system of counting up, suggested by Mallam, it is claimed, which the Shuberts introduced in their theatres. Previously, Sidney Brodie had quit the Lyric box office. In addition, House Manager Walter Rowland of the Central stepped out, and John Oshi, of the Teck Theatre, Buffalo, and Eddie Long, manager of the Shubert Theatre, are reported to be quitting.

But the resignation, which the box office men say, will cause the greatest moral upheaval in the Shubert offices, is that Ralph Long, general manager of the Shubert enterprises, who quit last week after being with them in various capacities for the last nineteen years.

"I am unhappy here," he declared, but what the reason for his unhappiness was he would not state.

However, the box office men say that Long has been their staunchest supporter in the Shubert office and was chief among the executives who rebelled against the espionage directed against the men. Recently this consisted of removing the ticket box from the theatre each night, the manager and treasurer being instructed to report at the Shubert offices in the morning for the purpose of counting up there.

Long fought for the elimination of this practice and tried to win over Jake Shubert, but his objections were of no avail. It is reported that Jake Shubert, enraged over various peculations that he claimed had forced him to watch his box office men more carefully, declared, "All box office men are thieves."

This reported statement reached the ears of the box office men, who, besides Long, have vowed to make Jake Shubert "eat his words." They say that the alleged utterance puts them in an equivocal light in the eyes of other individuals who might desire to employ them in a position of trust.

Following Ralph Long's resignation, which proved a boomerang to the Shuberts, he being asked to reconsider his decision and a double increase in salary being offered by way of a convincer, things began to hum at the Shubert offices. Conferences were held at which both Shuberts, Joseph F. Rhinock, Jules Murry and, last but not least, the Cincinnati attorney representing the Cox interests, were present.

At these conferences, the possible breaking down of morale and subsequent efficiency in the conduct of Shubert theatrical affairs was discussed, and it is reported that individuals representing quite a sum of the outside capital invested in the Shubert theatrical enterprises have voiced their disapproval of the methods which led to the rather wholesale resignations, particularly that of Long.

There is another angle to the reason why the Shuberts are anxious to eliminate men from their box offices. This has to do with the ticket agencies in the larger hotels and the commissions which the box office men admit they receive for choice seats.

"The Shuberts are greedy to get every nickel that can be squeezed out of a ticket," say the box office men, "and they want us to turn over the commissions we get from the hotels to them."

As a matter of fact, declare the box office men, the commissions received from hotels has a tendency to make the men work for the better interest of the theatre they happen to be employed at; that there is practically no peculation going on at the Shubert theatres and what peculation does occur in rare instances is negligible. Besides, they explain, each of the men is bonded by a surety company, which protects the Shuberts against ultimate loss.

The following, it was learned, is the proposed scale of wages and conditions governing their employment which the box office men will seek if they become affiliated with the American Federation of Labor.

Theatres playing legitimate attractions on Broadway: Treasurer, $100 per week; assistant, $40 per week.

Theatres playing combination attractions: Treasurer, $75 per week; assistant, $40 per week.

Theatres playing two-a-day vaudeville at $1 top: Treasurer, $75 per week; assistant, $40 per week.

Theatres playing burlesques: Treasurer, $75 per week; assistant, $40 a week.

Theatres playing vaudeville and pictures at $.50 top: Treasurer, $50 per week; assistant, $25 per week.

Theatres playing photoplays only: Treasurer, $50 per week; assistant, $25 per week.

Box offices playing legitimate attractions on Broadway will open at 10 a. m. and close at 9 p. m.

One day a week off for treasurer and assistant—alternating.

Extra pay pro rata for Sunday concerts in combination, burlesque and Broadway theatres.

Treasurers and assistants shall be dismissed after receiving a trial before the executive board.

The abolition of the detective agency and shoo-fly systems.

"ACQUITTAL" OPENS JAN. 5TH

"The Acquittal," a Cohan and Harris attraction that has been playing successfully in Chicago, is coming to New York and, on January 5th, opens at the George M. Cohan Theatre. Rita Weiman wrote the play, in which Chrystal Herne is starred.

SUES PAUL SALVAIN

Sylvia Loyal, through Julius Kendler, her attorney, of 291 Broadway, has instituted an action in the City Court against Paul Salvin to recover damages in the sum of $2,000. Miss Loyal claims that Salvin engaged her to play her act at the Palais Royal for a period of ten weeks, commencing Dec. 15, and that he broke his contract by refusing to permit her to open.

VILLAGE PLANS NEW THEATRE

A syndicate of Greenwich Village business men has been formed and purchased a site that will be the home of a new $500,000 theatre. They will also build an apartment house to be the home of several well known theatrical men. A 1,200-seat theatre will be built adjoining this property. Frank Conroy and Harold Meltzer are in the project.

TAKES BRADLEY PLAY

"The Wonderful Thing," by Mrs. Lillian Trimble Bradley, will be the next production of George Broadhurst. The play will be put into rehearsal on his return from London.

LIONEL BARRYMORE LEAVES

Lionel Barrymore left the cast of "The Jest" last Saturday to start rehearsing in "The Red Robe," which John Williams will present. Alphonse Eithier replaced him in the role of Neri.

GETS BARRY PLAY LEAD

Hilda Moore, the English actress, at present appearing with William Gillette on "Dear Brutus," has been offered the female lead in Sir James Barrie's new play, which will be produced in London late in the Spring. She will remain in "Dear Brutus" till May and then sail for England.

BUYS MINERS THEATRE

Antonio Ferrera, Italian opera impressario, purchased the famous Miner's Theatre from the Henry C. Miner Estate last week. The theatre, built sixty-five years ago, has housed many varied attractions, and it is probable that it now will become the home of Opera. Edwin Relkin and Charles W. Groll manipulated the deal.

IRISH COMPANY FORMED

A company to produce Irish plays and films and to spread Irish literature broadcast throughout the land has been incorporated under the home of "The Shamrock Producing Company" and has at its head J. Robert Martin. The company is at present quartered in the Hotel Loraine. They plan to establish an Irish Art Theatre.

GETS $3,000 FOR BEING JILTED

MONTREAL, Dec. 18.—Ada Wingard, who was a member of the "Experience" company when it played here in October, 1917, has been awarded damages of $3,000 for breach of promise by Justice Maclennan in the Superior Court, in her suit against T. H. Ryan, a business man of Montreal. The action was brought for $10,000.

Miss Wingard met Ryan when the "Experience" show was playing at His Majesty's Theatre here, through an introduction. Ryan proposed marriage and was accepted the following week when the show went to Ottawa, where he followed it. Later, he visited her in Buffalo and other American cities, and according to the plaintiff, at his request she left the stage in April, 1918, and he gave her $200 to buy a trousseau. He later suddenly broke off the engagement.

REVISING "FASHION FROLIC"

The "Parisian Fashion Frolic," appearing at the Broadway, is being completely revised and will continue its run at that theatre for six more weeks. Fifty thousand dollars' worth of new gowns have been secured from the Bour-Souers Salons in Paris and a number of musical numbers are being added. Richard Bennett is directing rehearsals. The new show will be ready Christmas.

"LET TOMMY DO IT" IS WITTY

MONTREAL, Dec. 18.—Presented by Walter Hast, "Let Tommy Do It," a farce comedy in three acts by Leon Gordon and Le Roy Clemens, which opened this week at His Majesty's Theatre, although weak in title, is a play which is brim full of witty dialogue and diverting situations. Moreover, it is played by a company of distinct ability, who do not over-stress situations that require skilful handling.

The plot is woven about three young men of the customary impecunious type. They are Bobby Brett, Tommy Spring and Dawson Ripley, artist, playwright and poet, respectively. In the guise of an automobile accident, which knocks over Bobby, Dame Chance comes to them. The driver of the car, Dorothy Manners, takes Bobby to her home and he falls hopelessly in love at first sight. An invitation to the Manners' home on Long Island follows an error by Bobby in handing the card of a French count to Dorothy in mistake for his own. Dorothy's father, at his wits end for money, clutches at the last straw and deliberately plans to sell his daughter to the count and thereby retrieve his fortune.

At the crucial moment of the turn in their fortunes, Tommy has been reduced to wearing his dress suit, is thrust into the false position of butler to the pseudo-count, and, in this guise, forced to accompany his two chums to the Manner's home. Here complication after complication serves to heighten the fun and keep the audience in continuous roars of laughter. Of course, in the end all is cleared up. Dorothy and Bobby are married. Dorothy's father wins a fortune over a race, and Bobby, Tommy and Dawson win a reward of $100,000 by enabling the police to arrest a notorious anarchist.

Honors are divided between Oliver Smith, in the role of Tommy, and Harry Yost, as Bobby. Both are comedians of a distinctive type, with different styles, each meeting the requirements of his particular role cleverly. Marian Coakley plays the role of Dorothy and imbues it with feminine charm. Others in the cast are Richard Taber, Wyrley Birch, Charles Eckstrom and Marshall Vincent.

"FOLLIES" HAS $8,789 DAY

DETROIT, Dec. 20.—Ziegfeld's "Follies," which closed here this week and journeyed to Chicago, where it begins a more protracted engagement tonight, broke a record for a midweek day's business here on Wednesday. The show played to a total of $8,789 for two performances. The matinee brought $3,759 into the box office and the evening's receipts amounted to $5,030.

TICKET BROKERS INCORPORATE

TRENTON, N. J., Dec. 20.—A new theatre ticket agency has been incorporated here under the name of "The Schofield-Washburne Ticket Company." Its purpose is to deal in tickets of admission to all places of amusement, and it has filed certificates with the Secretary of State. The incorporators are Herbert L. Washburne, who holds twenty-four shares, at $100 each (there being 250 shares); Matthew J. Schofield, twenty-four shares; Elizabeth Schofield, one, and George Pische, one. The capitalization of the firm is $25,000, and $2,600 will be devoted to starting the business.

"GAIETIES," LAID OFF, REOPENS

The Shubert "Gaieties" show, which laid off all of last week, closing a week ago last Saturday in New Haven, was partially recast during its layoff period and opened in Baltimore last Monday night with Al Shayne as one of the added.

ELTINGE SAILS DEC. 27

SAN FRANCISCO, Dec. 19.—The Julian Eltinge Company did not sail from here as originally intended on December 14, but postponed the date to December 27, when the company will leave on the steamer *Siberia Maru*.

The company has been on tour a year and a half and, according to J. D. Barton, company manager, the past season has been the most profitable.

ERLANGER WANTS NEW YORK THEATRE TRANSFER HELD UP

Starts Action to Prevent Sale by Marc Klaw, Alf. Hayman and Charles Dazian. Loss Would Cut Down Houses Under His Control.

In view of the fact that the Shuberts are continually adding to the number of their theatres on and along Broadway, an action started in the Supreme Court last week by A. L. Erlanger, to prevent Marc Klaw, Alf Hayman representing Charles Frohman, Inc., and Charles Dazian, from selling the Criterion, New York and New York Roof Theatres, to the Famous Players-Lasky Film Corporation at the price agreed upon, aroused much interest among those theatrical men who possess a "look-in" on the affairs of the big booking exchanges. To them, the action appeared to have been brought by Erlanger to prevent the cutting off of three theatres from the control of himself and associates rather than as set forth in the papers in the case, because the price at which the property is about to be sold is below its real valuation.

Boiled down, the complaint of Erlanger and representatives of the estates of William Harris and Samuel F. Nirdlinger, is that the property, while about to be transferred to the Seneca Realty Company, representing the Famous Players-Lasky, for $3,200,000, is really worth $3,637,500. Viewed from a theatrical angle, however, the loss of the difference would not be nearly as important to Erlanger as the loss of control over three large houses in the heart of the greatest show district in the world, especially since he will shortly lose control of the George M. Cohan Theatre through the sale of the building in which it is located to Max Spiegel. For it is said that Spiegel will book with the Shuberts.

The big street is not without rumors these days that all is not running as smoothly on the sixth floor of the New Amsterdam Theatre Building as it did in the old days when the Klaw brand of oil lubricated the wheels of the big office for, while Ziegfeld and Dillingham, the new right-hand men of Erlanger, are good showmen, they are of a new school and, it is reported, do not always fit into the workings of the long established routine, as snugly as they might. And only last week, Ziegfeld began to talk of building his own theatre, which, on its face, might indicate that there have been times when the sailing of the Erlanger sea had been smoother.

Therefore, the loss of three theatres at one time, coming directly after the loss of the George M. Cohan, through its sale to Spiegel, is a matter of considerable importance, especially since the Shuberts have, of late years, always had one or two theatres under construction and only last week announced the building of five more within two blocks of where the three that Erlanger and his associates are about to lose, stand. Houses are essential for anybody who does or wishes to exercise any considerable power in the theatrical world.

Mr. Erlanger, together with the representatives of the estates mentioned, is now asking the court to have an official appraisal of the property made before the transfer to the film people, is made. He owns 1,659 shares of the theatre company stock, the Harris estate, 700 shares, and the Nirdlinger estate 839 out of a total of 11,248 shares. Thus, their interest is shown to be a minority one.

At a recent meeting of the stockholders two-thirds of the shares were voted in favor of selling the property to the Seneca Realty Company.

The petitioners allege that Klaw and Hayman are interested in the Famous Players-Lasky Corporation. At the stockholders' meeting it was decided that the price of sale should be $3,200,000, while a motion made by the minority stockholders for an appraisal of the property was lost. Erlanger and the other members of the minority did, however, have an appraisal made of their own accord. This was made by Joseph P. Day, and he, it is alleged, placed a value of $3,637,500 on the property.

The New York Theatre Company was organized in 1903 to purchase the theatre property. The building houses the New York Theatre, the Criterion Theatre and Loew's New York Theatre Roof. The petitioners say all these will dissappear if the property is sold to the Famous Players' Corporation.

At the stockholders' meeting on October 24 Joseph P. Bickerton, Jr., representing the Harris estate, and Arthur S. Arnold, for the Nirdlinger estate, protested against the sale and demanded payment for their stock.

Mr. Bickerton also asked whether any of the stockholders of the theatre company were interested in the Famous Players-Lasky Corporation and whether such persons would profit by the sale. Klaw and Hayman and Dazian said they were not interested in the company making the bid, it is declared, and that Benjamin Paskus, representing the purchaser, was ready with $100,000 as a deposit and that H. J. Sachs & Co. were the brokers, they being the only persons known in the transaction to Klaw, Hayman and Dazian.

It is alleged by Erlanger and his associate minority stockholders that Paskus was the personal attorney of Dazian, Mr. Hayman and the Frohman Company. Bickerton moved for the appointment of a committee to investigate the purchaser. Klaw, Hayman and Dazian, it is alleged, telephoned to Paskus and subsequently it was announced that the purchase contract would be guaranteed by the Famous Players-Lasky Corporation.

It is alleged that in June, 1919, an agreement was made between the Frohman and Famous Players companies, under which the latter company was to receive all the assets of the Frohman company. This deal involved the transfer of 1,214 shares of the New York Theatre Company in exchange for 2,500 shares of the Famous Players. It is alleged that Hayman voted these shares in favor of the sale of the New York Theatre property.

If the sale is finally consummated, it was said, the proceeds would be distributed among the stockholders of the New York Theatre Company and the corporation dissolved.

WHO'S NAME IS IT?

A controversy that portends litigation has arisen between two women of the stage over the rights to the use of the name "Jane Manners," it was learned last week.

The name in question is being used professionally by Jane Broder, a member of the East-West players, who is also private secretary to George Jordan in the office of Sanger and Jordan, and Jennie Mannheimer, a dramatic reader.

The latter, through her attorney, Edward B. Levy, has informed Miss Broder that she (Miss Broder) is infringing on the name. Miss Bröder, on the other hand, insists that she will retain its use for professional purposes, nothwithstanding the other's objections.

Miss Broder claims that the name belongs to her by right of precedence, for not only has she been using it during the last seven years, but that she became well known under it while a member of the Washington Square players during 1916-1917.

Miss Mannheimer, it is claimed, adopted the name only when this country entered the war against Germany, deeming it advisable for patriotic reasons to shed the Teutonic-sounding name that is hers.

MET ISSUES STRICT RULES

That even the Metropolitan Opera House is no respecter of grand opera traditions governing the conduct of artists around the opera house, was learned last week when the following set of rules was posted in the foyer of the stage entrance:

NOTICE

Ladies and gentlemen artists and members of the Metropolitan Opera Company are hereby requested from now on to strictly observe the following instructions:

1—Strange persons are not allowed to pay any visits in the dressing-rooms or on the stage of the Metropolitan Opera House during the performances.

2—Flowers or any other gifts will not be presented on the stage, but will be brought to the dressing-rooms.

3—It is forbidden positively to bring dogs into the theatre.

4—During rehearsals and performances only artists participating in the same will be allowed on stage; everybody else is requested to keep away.

5—Whenever a member of the company absents himself from his residence for a longer period than two hours he must leave word at his residence where he can be found. No member of the company shall leave the city without permission of the company or its representative in writing.

6—It is forbidden to attend rehearsals on the stage with cloaks, hats or canes.

7—It is positively prohibited to play cards or any other games in the dressing-rooms during rehearsals and performances.

THE GENERAL MANAGER.

MAY SUCCEED CAMPANINI

CHICAGO, Dec. 21.—Although no general director to succeed the late Cleofonte Campanini, who died here the day before yesterday, has been chosen by the Chicago Grand Opera Association, it is said that the post will probably go to Gino Marinuzzi, the Italian conductor who arrived in this country from Italy about a month ago.

Marinuzzi formerly conducted at La Scala, in Italy, and The Costanzi in Rome, and was brought here by Director Campanini to act as one of the principal conductors of the local grand opera organization. Since his arrival in this city he has been referred to by Campanini as the late maestro's "logical successor."

Incidentally, with the passing of Campanini, it became known that the business management of the local operatic organization will be dissociated from the artistic side. This means that the next director general, whoever he may be, will be concerned only with the presentation end of the operas and that the business affairs will be looked after entirely by Herbert M. Johnson, present comptroller, who was formerly one of the executives of the International Harvester Company and who represents the McCormick interests in the opera. Mr. and Mrs. Harold McCormick, the latter a daughter of John D. Rockefeller, are the largest guarantors of the Chicago Grand Opera Association.

TROY MANAGERS LOSE

TROY, N. Y., Dec. 19.—The injunction issued to the National Burlesque Association against Frank Kepner and William H. Provo, managers of the Lyceum Theatre here, was dismissed last week by an order granted by Judge Harold L. Hinman, in the Rensselaer County Supreme Court.

The National Burlesque Association had brought suit to recover $10,000, claiming breach of contract. This action was started when Provo and Kepner refused to let one of their shows play the Lyceum, claiming it was indecent and immoral. The plaintiff was not represented and the case was dismissed.

DISCUSS FAGAN BENEFIT

Considerable discussion was held last week over the proceeds of the program issued in the recent benefit given for Barney Fagan, and it was reported that a meeting of all interested would shortly be held to take up the matter of collecting and disposing of the money raised.

GRATEFUL TO ACTORS

Oscar E. Bloch, a Louisville physician, has written E. F. Albee of the Keith Exchange, expressing his appreciation of the part played by the theatrical profession during the war and he wishes to reciprocate by the extenstion of free treatment to any member of the profession who should happen to be taken ill, while appearing in Louisville. His letter reads as follows:

"Gentlemen:

"While surgeon with the American Army in France and in Germany I came to appreciate the many sacrifices made by members of the theatrical profession cheerfully made to entertain the soldiers—and no one is better able to correctly estimate the value of entertainment to soldiers than an army surgeon.

"I am again at home in Louisville, established in the practice of surgery and I want theatrical folk to know that I am always ready, free of charge, to administer to their surgical needs.

"Not knowing any way to communicate this fact to those who might be interested, I have taken the liberty of writing to you in the hope that you will tell your people about to come to Louisville that there is an ex-army doctor here willing and anxious to pay them back for some of their unselfish helpful work.

"With best wishes, I beg to remain,

"Very truly yours,

OSCAR E. BLOCH.

Mr. Albee replied in the following letter:

"December 17, 1919.

"My dear Doctor: Your letter directed to the B. F. Keith Vaudeville Exchange received. It is very gracious and kind of you to acknowledge the splendid work that the artists did during the war, and it is very magnanimous on your part to extend free treatment to the vaudeville artists visiting Louisville.

"This war surely has brought about a better understanding between men; it has developed the finest qualities in both men and women.

"I am taking the privilege of having the trade papers carry your letter and my answer to you. I know that the vaudeville artists will appreciate the gracious sentiments, and I wish to join in expressing my sincere gratitude for your kindly offer. "Very cordially,

"E. F. ALBEE."

FORMING POLITICAL ASSOCIATION

The Absentee from New York Voting Bill, carried as a constitutional amendment at the last election, is the foundation for a movement started last week by a number of actors and a well known theatrical attorney to form a political organization made up entirely of theatrical folk who heretofore could not vote.

The new amendment gives all theatrical people, wherever they are, the right to vote just the same as though they were in New York; thereby doing away with the time-worn statement, "Actors Don't Vote." The organization, when it gets into good running shape, will take a direct interest in all legislation and matters affecting the theatre.

SHUBERTS AFTER COHAN

That the Shuberts are trying to annex George M. Cohan and whatever plays he turns out or produces, was reported early this week and was lent color by the fact that the *New York Review*, the Shubert owned paper, last week carried a long article and picture of Cohan. Any arrangement that they might make which would bring Cohan into their fold would be one of the biggest coups put over in the theatrical business in many years.

NEWMAN IS IN AGAIN

Leo Newman, the champion two-fisted ticket broker of the world, has made his peace with Alf Hayman and executed an Equity contract to sell "Gold Digger" and "Declasse" seats at prices which John D. Rockefeller and J. Pierpont Morgan can afford to pay.

ED ROSE BACK

Edward E. Rose, author of "The Master Thief," arrived in town last week following a six weeks' trip to the Coast.

BRILLIANT EQUITY BALL BRINGS OUT BIG THRONG

Ethel Barrymore Reigns as Queen in Splendid Pageant; New Association Flag Unfurled for First Time—Dance Till Morning

Time was, when the Equity ball was just another one of those things, a populous affair during the strike and designed, at the time, to serve a specific purpose. But not so now, however, for, judging from the one held at the Hotel Astor last Saturday night the annual ball of the association bids fair to become a well known social event.

There was an essentially social glamor about the affair. It seethed with class; not the class that carries with it an atmosphere of stiff, formal and priggish conventionality, but the sort of atmosphere that was alive with easy geniality and good fellowship.

More than 2,000 people attended. For the most part they were of, or associated with, the theatre. Everybody, it seemed, came to met and dance with everybody else and have a good time in general. What they partook of included a sprightly show, a beautiful and awe-inspiring pageant, good music, dancing and, last but not least, the table d'hote dinner that each guest at the ball was entitled to.

Some of the guests—a goodly portion of them in fact—"brought their own," as the saying goes, and, as a result, liquor was tasted pretty freely.

After being crowned queen at the pageant, Ethel Barrymore reigned supreme as such, for she was acclaimed as the beloved of all those present.

The pageant itself proved to be extraordinarily interesting. Four trumpeters issued forth from nowhere, it seemed, to herald the coming of the queen. The queen then made her appearance in a Louis XVI sedan. Four men propelled the stately French 'rickshaw. The queen was garbed in old rose velvet, the bodice cut V-shaped but not too low. She wore a grey-white wig befitting the period. She was preceded by no ladies-in-waiting, but a corps of cavaliers, chief among whom was Jack Barrymore, who in superbly graceful fashion attended to the amenities that marked the queen's ascent to the throne. John Charles Thomas then sang "Equity," following which, at a signal from the queen, an electric star shot upward and Equity's banner was unfurled.

Then came the court dancer, in the person of Edward Makalif, who romped a bit before the queen, her majesty finally leaving the throne and making her way back on foot from whence she came, under an arch of swords held in the hands of the cavaliers.

It surely was one of the most beautiful and interesting pageants seen here in recent times. Howard Short staged the pageant, and Charles A. Stevenson presented the flag.

The show that preceded the pageant consisted of the following acts: The Four Haley Sisters, who harmonized popular tunes; Donald Brian and Cissie Sewell, who sent a reminiscent thrill through the audience when they danced the famous waltz from "The Merry Widow"; George and Dick Rath, muscular and interesting acrobats; Jim Barton, with his funny legs, and Dorothy Dickson and Carl Hyson, who danced gracefully.

There were three separate aggregations of musicians that played throughout the evening. These were Charles Prince and his orchestra, the Clef Club orchestra, led by William H. Tyres, and the Memphis Five Jazz Band. Dance music there was in abundance.

Daniel Frohman did not seem to grow tired of dancing through the evening and Sunday's wee sma'. Irving Berlin danced many times, too, Constance Talmadge being his partner for the most part. They were the cynosure of all eyes, for it is rumored that their engagement will soon be announced.

In one of the dining rooms there was a member of Equity in good standing, who had not come to attend the ball. She is Margaret Donner, who, with her little five-year-old daughter, Georgia Haldorn, were formerly members of the "Somebody's Sweetheart" company. More recently the little girl appeared in "Five o'Clock" at the Fulton Theatre. Both of them are without theatrical employment at present. But the mother, being a widow whose husband died two years ago, thus making it incumbent on her to support little Georgia and another little girl, now three years old, had come to the ball at the behest of the head waiter in that particular dining room. She was an extra waitress hired for the occasion.

"Home, Sweet Home" was played at 5:10 a. m. on Sunday.

The personnel of the committee is as follows: Earle Boothe, chairman; Ethel Barrymore, Marjorie Rambeau, Blanche Ring, Peggy Wood, Hassard Short, John Emerson, Everett Butterfield, and Percival Knight. The cavaliers in the pageant were John Barrymore, Charles A. Stevenson, Charles Cherry, William Boyd, Claude King, Bernon Steele, William Roselle, Bruce McRae, Norman Trevor, Pedro de Cordoba, William J. Kelly, David Torrence, Harry C. Browne, H. Reeves-Smith, Vincent Serrano, Charles Dalton, Herbert Rawlinson, Reginald Denny, Henry Mortimer.

The box holders included the following: Sam H. Harris, Norma Talmadge, Arthur Hopkins, Ruth Shepley, Lionel Barrymore, Al. Woods, Dorothy Dalton, Hugh Ford, William Harris, Jr., Mrs. James Evans.



HELEN LLOYD

OF LLOYD AND FARNWORTH

Soubrette Supreme with Rube Bernstein's "Bathing Beauties"

Direction Roehm & Richards

CAN SHOW "PEG" FILM

A decree permitting the exhibition of the film "Peg o' My Heart," after certain excisions have been made, was signed this week by Judge Mayer in the United States District Court.

The decree was submitted by Nathan Burkan, counsel for Famous Players-Lasky Company, which produced the feature film over the objection of J. Hartley Manners, author of the play.

Manners, through his attorney, David Gerber, brought an action in the United States District Court to restrain the motion picture company from presenting the film, on which it has already spent almost $100,000. He was successful in the suit, his contentions being upheld chiefly in the decision handed down by Judge Mayer several weeks ago. But, though the judge grants an injunction, by its terms as indicated in the final decree submitted this week, the motion picture company is not restrained from presenting the picture if certain changes are made.

"WAYFARER" DOES $68,000

Box-office receipts for "The Wayfarer," the pageant spectacle now at Madison Square Garden, last week totaled slightly over the $68,000 mark. Sixty percent of the receipts were collected from out-of-town offices in Philadelphia, Boston, Washington and a score of more smaller cities.

Plans for the running of special trains from these points several times a week will be put into operation following the holidays.

WANGER OPENS HOUSE MONDAY

PHILADELPHIA, Dec. 22.—The Philadelphia Theatre, formerly known as the Little Theatre, will re-open under its new management of Walter F. Wanger on Monday next. The house has been altered, the seating capacity increased and the whole made more attractive. The opening attraction will be "On the Firing Line," with May Irwin.

CAPITOL GETS FONTAINE

Evan Burrows Fontaine, under contract to Flo Zeigfeld and who appeared until the last eight weeks in the shows atop the New Amsterdam, has been signed, with Zeigfeld's permission, to appear in the new Mayburn show at the Capitol, opening next Sunday.

Incidentally, it was learned last week that, had Miss Fontaine gone into "Aphrodite," as she came near doing, Flo Zeigfeld would have brought suit against Comstock and Gest for $20,000 damages. It appears that Morris Gest and Miss Fontaine had practically come to terms over the latter's appearance in "Aphrodite." That they were negotiating reached Ziegfeld's ears, and he is reported to have hit the well-known ceiling, for he holds a contract with the dancer that does not expire until after the current theatrical season is over.

Ziegfeld immediately got in touch with Gest, threatened to resort to the law, and the matter was straightened out satisfactorily to both managers.

DON'T WANT THE ROAD

It was reported last week that Marjorie Rambeau and the A. H. Woods offices are trying to adjust differences arising between them over Miss Rambeau's reported statement that she will not go on the raod with "The Unknown Woman," in which she is now apparing at the Maxine Elliott Theatre.

The whole thing concerns the construction of the contract under which Miss Rambeau works for A. H. Woods. She, it is reported, claims that she does not have to go on the road under its terms and that, as a result, she has entered into a contract to appear in motion pictures which will necessitate her remaining in New York until the latter part of next Spring, at least.

"VELVET LADY" CLOSING

LOUISVILLE, Ky., Dec. 22.—"The Velvet Lady," playing here at present, and which Klaw and Erlanger produced, in association with Edgar MacGregor, is scheduled to close next week, after grabbing the New Year's week money. The company has already been notified of the intended closing.

The show made money in New York, where it had a long run at the New Amsterdam Theatre and afterwards on the road, did fairly well in Chicago and St. Louis. But the smaller cities failed to deluge it with patronage, it is understood, because, with the exception of Georgia O'Ramey, the principals in the cast were not the same as those that played in New York.

ENDING BOSTON RUNS

BOSTON, Dec. 20.—Three shows are closing here on Saturday, January 4, and begin their last two weeks on Monday.

On the night of January 4 "John Ferguson" will leave the Hollis, "The Frivolties of 1919" will close at the Boston Opera House to make way for the "Passing Show of 1919," which comes in on the following Monday for a return engagement, and "Good Morning Judge" will leave the Shubert to be followed by a musical version of Pinero's "The Magistrate."

TALKING OF COAST "FOLLIES"

SAN FRANCISCO, Dec. 20.—Elizabeth Brice and Will Morrisey, playing Orpheum time with their "Overseas Revue," are talking of putting on an annual show similar to that of Ziegfeld's "Follies," on the Coast. They have been conferring with a number of local theatrical men.

Morrisey's idea is to have the show tour the principal cities of the West.

BUSHMAN SHOW IS DOING WELL

SAN FRANCISCO, Cal., Dec. 19.—"The Master Thief," in which Francis X. Bushman and Beverly Bayne are co-starred, played to more than $12,000 net profit in its two weeks's stay here.

CHESTER BEECROFT DIVORCED

Chester Beecroft, motion picture man, was ordered to pay his wife, Marion Cecille Beecroft, $35 a week alimony in a decree of divorce obtained by her last week.

FRIARS RAISE $25,000 AT LEXINGTON THEATRE FROLIC

Bill That Runs Till Monday Morning Fills Big House to Hear Felix Adler Sing and See "Hamlet a la Jazz"

It was just on the dot of the spooky hour of midnight—not by stage time but by real Western Union compilation—when the ghost of Hamlet's father made his entrance on the stage of the Lexington Opera House on Sunday night and went into his jazz dance. Even at that late hour, the one-act travesty, "Hamlet a la Jazz," seemed to be a long way from its finale, and, with several more acts yet to come, it began to look as if the management of the Friar's Frolic would be obligated to serve breakfast to the patrons. But everything comes to an end and the final curtain rang down at 1.15 to the box-office tune of more tha. $25,000.

The Lexington was jammed to capacity. It was estimated that the turn-aways would have made a large audience in themselves. In fact, the Friars will repeat their Frolic next Sunday night.

The bill was long and varied. The audience listened with equal enjoyment to Joe Laurie's patter and Henry Scott's rendition of the Toreador song from "Carmen." Burlesque and satire rubbed elbows on the same bill with allegory and drama. Laugh honors on the program undoubtedly went to "Hamlet a la Jazz," even despite the late hour. Hamish McLaurin, who wrote the book, invested it with a wealth of laughs and real comedy, while Walter L. Rosemont furnished music that suited the action.

"High Low-Brow," a one-act playlet by S. Jay Kauffman, was a rather brave experiment to try on a Friar's Frolic audience, because the offering is one of those kind that would make its appeal to a gathering of serious students of literature and the stage. But the applause that greeted it was loud and long and refused to stop until the author had made a speech.

"The Friars' Follies," a satirical revue in three scenes, provoked laugh upon laugh, and deservedly so. With book and lyrics by Thomas J. Gray and music by Louis Silvers, the production was excellently staged by Joe Maxwell and Dave Bennett. Between scenes of the Follies, Felix Adler sang the prologue from "Pagliacci," not a parody but the real Italian version, and the audience didn't know whether to laugh or cry. Some were probably waiting for a trick ending, but Adler fooled them all and made his exit like a real opera singer.

Of course, everything in the show didn't run along on oiled wheels. Bert Levy, who did the announcing, couldn't be heard and his recitations between scenes might as well have been pantomimes.

"All the Way from Denver," a play in one act, proved conclusively that Eugene Walter should stick to the three-acters, for the most serious situations in this playlet only succeeded in bringing laughs.

Ben Bernie started the bill, and put the audience in immediate good humor. A patriotic cartoon entitled "Don't Rock the Boat," written by Alonzo Klaw, followed and held interest, with the following cast: William Tooker, Peter Lang, George L. Spaulding, Frank Monroe, Chester Morris and Sam Sidman. It was staged by William H. Gilmore, and Martin Faust was stage manager.

"Black Friday," a negro comedy by Rennold Wolf, had in its cast John B. Hymer, Jay Trimmer, Robert O'Connor and Lincoln Plummer. Those who acted in "All the Way from Denver" were Bertha Mann, Edward Emery, Frank Willcox and Harry Quealy.

Bernard Granville spent several minutes talking about himself and how he did his bit "over there." A typical Granville dance at the end of his turn was well received.

Those in the Friars' Follies were Frank Monroe, Harry Green, Oscar Figman, William J. O'Neil, Clifford Stork, Ed Auerbach, Charles Orr, Donald Kerr, Felix Adler, Oscar Shaw, Jack McGowan, William Tooker, Jay Gould, Jay Yorke, Charles Dale, Joe Smith and Jess Dandy. The "Irene" chorus helped out in the ensemble numbers.

"High Low-Brow," staged by David Belasco, with Frank Crane as stage manager, had the following in its cast: Harry Mestayer, Harold Vosburgh, Frank Bacon, Cyril Keightly, Roy Cochrane, Lionel Pope, Thomas E. Shea, Henri De Vries, Horace Braham and Francine Larrimore, who, by the way of passing, did some excellent acting.

Irene Franklin sang several new numbers and Jim Barton did his boxing travesty, which was one long laugh.

Those who jazzed up the Hamlet offering were Charles Winninger, Eric Mayne, George Kelson, Wellington Cross, Ruby Norton, Jack Pollard, Harold Crane, Bobby Watson, Mabel Haley, Pat Rooney and his Kings of Harmony, the Mosconi Brothers and Leslie Palmer.

In a finale where several hundred Friars are supposed to be dining in the hall of the Monastery, specialties were introduced by Rennold Wolf, George McFarlane, Roscoe Arbuckle and Tom Lewis.

The Frolic Committee was composed of Fred Block, Joseph Klaw and John J. Gleason. John Pollock was business manager, Leo L. Redding chairman of ticket committee and publicity director, Lester Murray treasurer and William J. Phinney stage director.

The programs were sold under the direction of Bijou Fernandez, assisted by Peggy Boland, Harda Daube, Grace Filkins, Mary Harper, Mona Kingsley, Clara Mackin, Paula Sterling, Myrtle Tannerhill, "Boots" Worester, Jennie Walker, Mary Regan and Mrs. Harold Vosburgh.

The entire gallery was purchased for wounded soldiers by the following Friars: Milton L. Lissberger, Jesse J. Eldot, Eddie Auerbach, Louis Cohen, Edward Robinson, Joseph Klaw, Si Goodfriend, Max Blumenthal, William Weinberger, Louis Wilzin, Leo Frank, Jess Dandy, Oscar Figman, A. R. Epstein, Clifford Smith, W. I. Cherry, Dave Abrams, E. J. Rosenthal, Walter Danzig, George F. Aitkin, Ben Frank, Harry Jacoby, J. J. Slattery, Samuel Mayers, Jack McGowan, Joe Laurie Jr., A. Henry Strouse, Fred Mayer, George W. Sammis, J. J. Goldman, Lawrence Dottenheim and Eli Cahn.



MARYON VADIE
of the team of **OTA GYGI** and **MARYON VADIE**, headlined in Big Time Vaudeville

"ROXY" WITTY AND HUMAN

CHICAGO, Dec. 19.—"Roxy," which opened here last week at the Blackstone, may best be described as a domestic romance in three acts, from the pen of Clare Kummer. Although the piece holds interest from beginning to end, it could hardly be called a play that would please everybody. But for those aweary of the footlight platitude, it will be a heaven-sent holiday gift.

In construction "Roxy" is very much like the problem play of a decade ago. In it father and son love the same girl, an ingenue of twenty, and father's intentions are, to say the least, sophisticated. He puts her up in a beautiful, pictureless apartment in Sixty-eighth Street, New York City, where she draws a fabulous salary as his confidential adviser and has nothing to do but pour tea for him and wear the lovely frocks he provides.

Roxy comes from a little New England town to make her way in the great city. She has a genius for making folks happy, and the millionaire, an epicurean sensualist, is silly enough to believe that she can make him so. As millionaires are supposed to do, in all well regulated dramas, he buys her for his plaything, and then discovers an innocence overwhelmingly too big for him. Finally, the thing straightens itself out and the son marries Roxy. So the millionaire falls back upon his second wife. But she is young, too, and beautiful; and they have only been friends before, anyway.

Miss Kummer tells her story in a joyous manner. She makes it melodious with eerie and human humor and, at times, the dialogue is really witty. In all she has written a charming play. But how it will be hated by dull people.

And George Tyler has given it authentic acting. Nobody can play a Kummer heroine quite so well as Lola Fisher; nobody could suggest better than Emmett Corrigan the Yerkes-like power and attractiveness of the millionaire and Saxon Kling is all to the good as the boy.

"JOAN" MAY CLOSE

"Joan of Arkansas," Arthur Hammerstein's newest musical production, will probably be forced to close after its engagement in Washington next week. This was admitted by Arthur Hammerstein himself, when he stated that the show did poorly in Boston, where it finished an engagement last Saturday night at the Majestic Theatre, laying off for this week.

Hammerstein stated that the only thing that would cause him to keep the show running after its Washington engagement would be if he found a house for it here, which is improbable at this time. "Joan of Arkansas," up to its closing in Boston last Saturday night, had been playing for four weeks.

CHARLES K. CHAMPLIN

Charles K. Champlin, whose picture adorns the front page of this issue and whose name has become a household word with patrons of stock theatres, is playing at Allentown, Pa., this week and next.

As usual, he has this season surrounded himself with an excellent company of players and is presenting an entirely new list of the latest royalty plays, which he has mounted most lavishly with fine scenes and property equipment.

ARRESTED FOR BURGLARY

Albert Shortell, who said he was an actor and that his right name is Walter Gridley, was arrested last week and charged with burglary. He was arraigned before Magistrate Steers in Brooklyn, who discharged him and Burt Curtis, who was arrested with Shortell on the same charge, because the people robbed failed to identify the defendants.

Shortell was arrested by Detective James McCarthy through a decoy letter. Following their discharge by Magistrate Steers, both were re-arrested and charged with disorderly conduct by Hattie Lane, of President street, Brooklyn, who said that the men have been telephoning to her and otherwise annoying her. The magistrate again discharged them.



GRACE (GOODWIN) GOODALE
Featured with
MACK SENNETT'S BATHING BEAUTIES
En Route Cuba Direction Maritime Film Co.

VAUDEVILLE

PANTAGES PAYS CANADIAN EXCHANGE

SAVING PERFORMERS MONEY

Because of the abnormally high rate of exchange in Canada, the Pantages Circuit has arranged to make the entire collection for the railroad ticket in the six Canadian cities of the circuit, to obviate the payment of the exchange rate to the performer playing in Canada.

The Pantages Circuit advances a round trip ticket to its performers. This is paid back to the circuit by a weekly deduction, the amount of which is arranged for by the act. Inasmuch as this deduction has fallen in Canadian as well as in American cities, in the former the artist, besides paying his hotel and living expenses in Canadian money was losing money while in Canada on the deduction made for the railroad ticket. This caused a number of complaints, and, as a result, the loss that would be the actor's is being footed instead by the circuit.

The present Canadian rate of exchange on American notes is 10 per cent, while the rate of exchange on American checks is 12 per cent.

BEN RYAN HAS A KICK

Ben J. Ryan has asked the N. V. A. complaint bureau to restrain Fred Reynolds, of Reynolds and White, from leaning over the footlights to the orchestra, picking up music, patting the orchestra leader on the head and similar business.

Reynolds, in reply, denies that he uses any of this business except leaning over the footlights, which he claims is one of the oldest of stage tricks. He claims to have thought of the trick when he was sixteen years old.

NO NOTICE OR PAY

Alleging that Helene Fredericks dismissed him without notice after rehearsing him two weeks for a vaudeville act and promising him work, Al Clark has brought a complaint before the officers of the N. V. A. in the hope of securing an adjustment without resorting to the courts.

SORE AT MORGAN AND GATES

Charles Dailey, of Dailey and Healey, has filed a complaint with the N. V. A. against Morgan and Gates, alleging that the latter are using material which Dailey employs in his act, "A Comedy of Errors."

Dailey and Healey are now playing in England and claim to have recognized an infringement on their act from a trade paper review of the Morgan and Gates turn. Dailey claims that Morgan worked with him in "A Comedy of Errors" for some twelve months before teaming with Gates.

CLAIMS TITLE COPYRIGHT

Claiming that "Never Again", is his copyrighted title and that he is appearing in an act by that name, Prof. H. Armand has charged Guy Noyer with an infringement and the matter is before the N. V. A. Complaint Bureau for adjustment.

GORDON AND MARLEN SPLIT

Gordon and Marlen split their act on Sunday night on the termination of their engagement at Loew's American. Gordon will open in a single soon.

BECK IN NEW ORLEANS

Martin Beck left New York for New Orleans last week to personally ascertain what progress is being made in the erection of the New Orpheum Theatre there.

LETENDRE'S OFFICE CLOSED

The office of the Orpheum Publicity and Promotion Department, on the tenth floor of the Palace Theatre building, has closed its doors and suspended business. Hereafter, all of the work done by this department will be handled by the publicity department on the sixth floor, of which John Pollock is the head. This move is the first in the shake-up that is expected to precede the reorganization of the office force of the expanded Orpheum Circuit, which starts operating on January 1.

Until the first of the year, the old publicity office will be used for private conferences of the Orpheum executives in working out the plans of the new corporation. After that time, it will probably be used as the finance office.

T. E. Letendre, who directed the affairs of the Orpheum Publicity and Promotion Department, resigned his position last week and will open an office to establish a personal publicity representative clientele.

WARREN AND TEMPLETON SPLIT

Ed. Warren and Bill Templeton, after playing together for four years, have split their act. Warren is now preparing a new act for vaudeville, and Bill Templeton is going into a production.

VALESKA SURRATT RETURNING

Valeska Surratt is to return to vaudeville in an act taken from "Scarlet and White." This is the original Jack Lait play, produced in New York as "One of Us." It has just closed on the road, and Miss Surratt, who was featured, will take the first act and use it as a vaudeville vehicle.

VAUDE AUTHORS TALKING OF ASS'N

WANT MUTUAL PROTECTION

Plans for the formation of a protecive association of vaudeville writers are now being formulated, with Aaron Hoffman as the mainspring of the movement. The purpose of the association is to be two-fold: to draw up and put into operation a standard form of vaudeville authors' contract and to protect vaudeville writers against infringements on material and loss of royalties due.

It is argued that, as matters now stand, the status of a vaudeville author with the performer is very insecure. Many times the author gives the performer his material without entering into any written contract for the same. Contracts that are drawn up vary in substance and terms more than in any other branch of the theatrical business, and many of them are of no more value than the paper they are written on. With a standard form of recognized contract, which all vaudeville writers belonging to the association would be pledged to use, it is thought that a great improvement would be worked in this field.

Protecting material against actors that make a habit of "lifting" gags is another thing that the vaudeville writer must contend with and is a situation that he is now unable to meet squarely.

A plan to make more certain the collection of vaudeville royalties is included.



LILLIAN HELD

Formerly of the Vaudeville Team of Russell and Held, Is Now Prima Donna of Rube Bernstein's "Bathing Beauties," Playing the American Burlesque Circuit

CLAIMS "LEAGUE OF NATIONS"

An act known as "The League of Nations" has caused Thomas Van to complain to the N. V. A. that Harry Sauber, who owns the act, has infringed upon an old minstrel act of his. Van says he put his act on three years ago, billing it as "The International Minstrels."

ACT STRANDS IN TROY

TROY, N. Y., Dec. 18.—"Miss Manhattan," a vaudeville act starring Luella Davis Gould, went on the rocks here, leaving a company of five members stranded at the Trojan Hotel. The N. V. A. sent them sufficient funds to pay their hotel bills, secure food and buy railroad tickets back to New York. Eugene Murphy, manager of the company, was among those stranded.

JERRIE AND PAIGE SPLIT

The vaudeville team of James Jerrie and Marcelle Paige will split at the close of this week. Jerrie will do a single and Miss Paige, who is Mrs. Jerrie in private life, has decided to retire from the stage permanently.

PUTTING IN VAUDEVILLE

The Fifth Avenue Theatre, at 110th street and Fifth avenue, will open with a vaudeville policy on Christmas Day, booked through Sam Kessler. The house will feature six acts and moving pictures, changing the bill every Monday and Thursday.

Some years ago, the theatre was a legitimate house. Some one took it over and, for the past few years, it has been showing motion pictures only. The new vaudeville policy is intended to be permanent.

TO OPEN ON POLI TIME

Lew Price's "Four American Beauties" will open a tour of the Poli time at Bridgeport, Conn., on December 29, under the direction of I. Kaufman.

OPEN NEW TAB

Menlo Moore and Macklin Megley, producers of "Once Upon a Time" and "Flashes," opened another tab entitled "Puppy Love," at Newark, Monday. It will have its New York showing at the Royal next week. Among those in the cast are Dorothy Van, Frank Ellis and Jack Edwards.

HARRY SINGER RETURNING

Harry Singer, who has been managing the State Lake Theatre, Chicago, will arrive in New York late this week to assume an executive position here with the Orpheum. He was previously connected here, but was sent to Chicago at the time the State Lake opened.

STOKER OPENS NEW ACT

A one-act farce comedy with music, written by William Le Baron and Frank Vincent, opened in Elizabeth last week. It has a cast of seven persons and a small chorus of girls. The act was produced by Floyd Stoker.

NEW HOUSE OPENING

GLOUCESTER, N. J., Dec. 22.—The first and only vaudeville theatre in this city, The Apollo, built at a cost of about $200,000, will be opened on either December 29 or January 5. The theatre will show five acts of vaudeville and motion pictures. A $10,000 Moller organ has been installed. Tom Lancester will manage the house.

MOSCONI'S HAVE NEW ACT

Louis and Charles Mosconi have not split, as was reported some time ago, but are preparing a new dancing act. In this act their father, sister and two brothers will support them.

VAUDEVILLE

CITY
(Last Half)

Lasca followed the feature picture with a series of contortion stunts, which he offered a la Norman Talma, using a billiard table. The stunts are good, some of them being quite novel. They netted him a good sized hand at the close of his offering.

Jerome and Albright opened their song offering with a comedy number, in which they displayed only fair voices. The pair lack style in their delivery, but did better in a "blues" number. Even this did not get the results that a number of that kind generally does. They took an undeserved encore and sang a parody on a medley of popular numbers. This number has been done by Ryan and Healy for some time.

The "Jazzo Drama," a farce melodrama, proved to be a sketch very much on the style of "On the Ragged Edge," the Francis Nordstrom skit which recently played the big time. The lines of the playlet are all in rhyme, and set to jazz metre. The cast did its work well, but the audience was unappreciative. The "Jazzo Drama," however, is better than "On the Ragged Edge" so far as that type of offering is concerned.

The Three Pearsons followed the Chaplin film, and were another proof that the audience was unappreciative. This trio, of two men and one woman, offer acrobatic tap dancing, the men doing the dancing while the woman played the piano. The stunts put over in the dancing are sensational, and with an audience less "hard-boiled" the stunts would go much better than they did here.

The Navassar Girls, a female orchestra, were next. In their closing number, the stage is supposed to be entirely darkened, while the girls play the "Anvil Chorus," using electric anvil lighting spark effects. The spotlight operator, however, had evidently fallen asleep, keeping the spot on the stage all through the number. At the end, the directress left the stage in disgust, and, only on the insistent applause of the audience, did she come back to take an encore. This time the lights were worked correctly. The act was the only one that scored a big hit on the bill.

Jack Rose followed. Rose had been playing a full week at this house, after playing the entire previous week at the Audubon. But somehow, he did not go as well as he usually does.

The Four Jansleys closed the show with one of the best and most sensational Risly acts to be seen. No stalling but all business seems to be the motto of this act, and they live up to it. G. J. H.

KENNEY'S
(Last Half)

Helen Moretti, singing comedienne, opened the show and was received with favor by an audience that thoroughly appreciated her vocal efforts.

Greenley and Drayton were on second and offered an act that is a concoction of singing, dancing and a little talk. These two boys are almost alone in their class, for they not only have the talent to accomplish all they claim for themselves, but possess class.

Dobbs, Welch and Company, offered a comedy turn which they call "The Janitor." The act serves mainly as a means for the discussion of several topics, universal and domestic, between the "janitor" and the straight. The company consists of two men, used for comedy effects. The talk is very clever and well handled by the two.

The weekly news reel and special feature were shown here.

The Van Brothers, disguised as The Hart Brothers, offered their famous "Chinee Money" act. The smaller of the two does all the comedy work and scored laugh after laugh through the way he handled his material. In addition to having a clever comedy act, the two play saxophones in the best and most approved jazz style. They scored a huge hit.

The Cameron Sisters offered a song and dance act that went over very nicely. We say song and dance, because, for their concluding number, they offered a song and dance. The girls opened in a double dance, after which their accompanist, unbilled offered a solo. More double dancing, more solos, and they closed with the song and dance number.

Milt Collins, "The Speaker of the House," was a laughing riot from A to Z. He has added a lot of timely material, which, with the exception of some rather pointed remarks concerning the various nationalities, is very clever. He scored a large hit and was forced to take an encore.

"The Girl in the Basket" replaced Goor and Delaney and closed the vaudeville portion of the bill. This is a very pleasing crane act, for the girl has a good voice and knows how to use it. The act was warmly received by the audience.

Dorothy Dalton, in "L'Apache" was the feature picture. S. K.

VAUDEVILLE REVIEWS

PROCTOR'S 23RD ST.
(Last Half)

Henderson and Holliday, colored comedians, opened the show with some songs and double stepping and scored considerable of a hand. Quite naturally, the two can sing, and their voices blend perfectly. Their dancing is of the soft shoe variety, but not out of the ordinary. Pep is their trump card, and they play it well.

Charles F. Semon scored in second spot with his one man musical act. Perhaps his well known Scotch bit was the best offered, and, coming at the close of the turn, leaves a good impression.

"Camouflage," a rather elaborately staged melo-dramatic skit was next, and was well received. In construction, there are tense moments aplenty and several thrills. The plot is complex and fairly well written, excepting the end which is weak. The story is that of a crook, whose undoing is in his thoroughness.

Ford and Cunningham, in next to closing place, with songs, patter and impersonations, won a good share of applause. They both possess fair voices, and their patter and impersonations are cleverly done.

In closing the show, Chaloner and Bailey Company present a novelty dance offering that ranks with the best to be seen on the variety stage. Both possess exceptional grace and their solo and double numbers are of the most difficult class. The pianist also contributes more than atmosphere to the act. She plays with a fairly brilliant technique and a warmth of tone that places her in the artist category. E. H.

REGENT
(Last Half)

Ling and Long, being a long man and a short woman, opened with a "hokum" skit that also contained a bit of juggling and a lot of singing by the woman. The entire act seems to lie in the man's figure, which is of the "human skeleton" type. He does one stunt juggling with clubs, but the rest of his work is pure "hoke." The woman sings fairly well.

Marr and Eyers offered a sister act of merit which would give a much better account of itself if cut by one or two numbers for speed purposes. The girls possess good voices and use them to good advantage. One of the pair took a very big hand when reviewed with a classical number which is being used by the Kouns Sisters, with the "Echo" effect. Instead of both doing this number, with one off stage, the girl who sang took both parts, modulating her tone nicely for the echo. A medley of operatic numbers sent them off to a big hand.

Jack and Tommy Weir followed with a song and patter turn. One of the team works in black-face, and is a good comedian of that type. The other, however, has the one quality of possessing a pleasing voice for singing, but as a "straight" man is very poor. His feeding of gags is entirely too mechanical and the act loses in laughs as a result.

Herbert Denton and Company, the latter an attractive blonde woman, presented "Poughkeepsie," the offering formerly used by Charles Grapewine and Anna Chance. This team handles the playlet capably, and gets the best there is to be got from it. A piece of statuary refused to break on falling, when reviewed, and thus "crabbed a gag." Denton said something about it being made of rubber and got a laugh anyway.

George Armstrong seemed to be known to this audience, for he was greeted with applause on his entrance. He wears a broad smile all the time he is on stage and also has a few other mannerisms, which he kept doing all the time. Armstrong's act consists of a number of comedy parodies on popular published numbers. He took one of the biggest hands on the bill and was called back for an encore.

The Six-Day Bike Riders, consisting of Eddie Madden, Ray Eaton and Harry Kaiser, and also a "plant" who puts over some comedy, closed the show with a thrilling offering. Tommy Rooney acted as official timekeeper and announcer and did it without being boresome, as most announcers make themselves. He was all business, stated his facts clearly, concisely and could be heard all over the house. It will be reviewed under new acts. G. J. H.

DIDN'T LIKE SPOT

Jackie and Billy, the bird act, left the bill at the Orpheum, Brooklyn, last week because of a disagreement over the spot on the bill the act occupied. As a result, the act stepped out last Tuesday, the Wilton Sisters being substituted to finish the week.

JEFFERSON
(Last Half)

The Barrow Brothers are primarily a strong man act, and have a routine of strong-man stunts that are very good. They open with some instrumental work, one playing the melodeon and the other the mandolin. Their acrobatic work is very good.

Goldie and Ayres, man and woman, have a neat line of patter, somewhat on the lines of Swift and Kelly. The girl could greatly improve her end of the act by putting a little more style to her work. At present, there is too much of an air of nonchalance. Some of the gags missed fire but the pair went off to a fair-sized hand.

"Gems of Grand Opera" with a company of four women and as many men, scored a big hit. The men and three of the women are dressed to impersonate various opera stars. The other woman acts as an announcer. Whether the vocal resemblances are faithful or not, all sing well, and do very nicely for vandeville. The one who is dressed like the devil has a poor stage appearance. The company rendered selections from "Cavaleria Rusticana," "Alda" and the like. The lady who does the announcing would benefit the turn by cutting her talk short.

Al Tyler has a very clever monologue for which the "tramp" make-up is not in the least bit essential. His patter is replete with up-to-date gags on current subjects, but most of them were far over the heads of the audience.

Harry Gardner and Company are using the same comedy playlet that they employed last season. It tells of the newly-wedded Irish couple, and their daughter, who wants to marry the man of her father's choice, while her mother is anxious to have her marry title. The cast is capable and puts the offering over effectively.

Nelson and Cronin gave an excellent account of themselves with their song offering. The boys sing well and deliver their numbers excellently.

Barto and Clark are still using their "Columbia and Victor" skit, and, in closing position, went well. G. J. H.

HARLEM OPERA HOUSE
(Last Half)

Anthony, a whistler and accordionist, opened the show with the rendition of several numbers that were received with applause by an audience that filled the house to capacity. Anthony is a clever chap, and his work was duly acclaimed by an appreciative audience.

Mumford and Stanley should have been further down on the bill, for they deserve a better spot than number two. These boys are old timers who have a sure-fire singing and comedy act. Mumford takes the part of a boob stage hand, and Stanley that of a singer. There are some very funny remarks passed between the two, and they close with the rendition of several old time songs. They were given an encore which was due them.

Bessie Rempel and Company, the latter consisting of a male assistant, were third with an act they call "A Child of Child's." Why they call it by that name is a mystery to the writer, for the act has to do with a couple who have gone out for a day's fishing, and we are allowed to see how they enjoy themselves. The talk, all of which is of a domestic nature, is sure fire, and went over nicely.

Irving and White have a comedian and girl act that gets across very nicely indeed, all things considered. The man does most of the work, and tries very hard to get his stuff over. There are some remarks in the act that can be elliminated to advantage.

Sid Townes, a rather likable chap, offered a series of songs and stories. He was received with favor by the audience, which was inclined to be rather cold at first. But Townes is one of those "I'll show you I'm good" fellows and he showed the audience he was. He got away with a very neat little hit.

"The Black and White Revue," a minstrel act, closed the vaudeville portion of the bill, stopping the show cold. The act is composed of a series of specialties and ensemble singing numbers. Each one in the act scored heavily with his specialty.

"A Regular Girl," with Elsie Janis, closed the show. S. K.

DIDN'T GET NOTICE

Because Jack Wilson let him out of the act without giving him two weeks' notice, Louis Baum has registered a complaint with the N. V. A. Wilson has been asked to explain the matter.

125TH STREET
(Last Half)

Frank and Milt Britton, the "Jazz-Beaux," opened the show, with a musical act that is A-1 as far as being jazzy is concerned. These boys have the art of jazz playing down to a fine point, and the way they followed popular melodies with opera and jazz was a treat. They play xylophones first, and then conclude with cornet and trombone. Their finish sounds like a full fledged jazz band going full blast.

Lad and Betty Shannon offered some comedy, some singing and some dancing. Lad handles the major portion of the dancing, while Betty takes care of the singing, the comedy being evenly divided. Betty is supposed to be a great dramatic actress, and Lad is an acrobat. They put their stuff across very neatly and walked off with a big hit tucked under their arms.

"The New Doctor" is supposedly a musical tabloid. So one would think at first sight of the act. But it turns out to be a quartette act with two men and two women. The taller of the two men handles the comedy, playing a sort of Jew character, while the other man does straight. The two girls play the part of nurses. The act was well received for the four people in it try hard to put it over.

McEvoy and Wilson offered a singing act that went like wild fire. These boys try to put comedy over, and their success is only fair, but when they sing, they are in their element, and they cleaned up with their vocal effects. Wilson plays a drunk and McEvoy portrays a bridegroom-about-to-be.

Knowles and White offer a comedy talking act that is really funny, although several of the gags are entirely too suggestive. But, nevertheless, they scored very heavily, for their dialogue is very funny, and they know how to put it over.

Pilcer and Douglas in a song, dance and comedy act closed the bill. This couple are talented and likable, which combination aids them rather materially in putting their act, a pleasing variety offering, over for a hit.

Elsie Janis in "A Regular Girl" closed the show. S. K.

FIFTH AVENUE
(Last Half)

Libby, Sparrow, and Colwell opened the show with their novelty dancing turn, and scored from the very start. Both Libby and Miss Sparrow are graceful dancers and have chosen a well-balanced routine, including bits from well-known ballets and burlesques on folk dances.

The College Quintette, a musical act, in which slap-stick and noise are the features, won a fair hand in second spot.

Ethel McDonough, presenting a well selected song cycle, was next. Miss McDonough possesses a pleasing personality and equally pleasing voice. Her offering consists of modern songs of the jazz variety and several numbers of a decade ago. The act was well received, and she walked off to the tune of a fair sized hit.

"And Son," a serio-comic playlet, presented by a well chosen company of three persons, won considerable applause. The play is well written, having a number of humorous moments and just enough pathos to make the plot well-balanced. The story is that of a ne'er-do-well son, who develops from a $12 a week porter to a Wall Street financier, within a remarkably short period of time.

Yovette and Company, with well modulated settings and a well presented program of "Jazz," scored quite a hit. Yovette both sings and plays the violin in a pleasing manner.

McKay and Ardine, appearing in their well known comedy offering, had little difficulty in walking off with one of the largest hits of the evening.

Bennett and Richard's, with their bit of "melodrama" their double stepping and songs managed to work themselves into a good share of applause.

Anne Chandler assisted by Sidney Lanfield, presented a cycle of clever songs well accompanied. Miss Chandler possesses a rather pleasing voice and the ability to put her material over in a manner that leaves the audience crying for more.

Cansino Brothers and Florenz, in closing the show, offered a rather animated Spanish dance turn. They worked hard and scored considerable applause. E. H.

HENRY REGAL COMPLAINS

Stating that, for the last five years, he has patiently observed other performers stealing his act, Henry Regal, of Regal and Moore, brings complaint against De Voe and Statzer for "lifting" a toe-to-toe feature and other tricks "to which Regal's brain gave birth." "De Voe and Statzer never did an act until they gave us the once-over," Regal alleges.

VAUDEVILLE

SIX DAY BIKE RIDERS

Theatre—*Regent.*
Style—*Bicycle racing.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

Eddie Madden, of the winning six-day bicycle team of Madden and Goullet, is featured in this act with Ray Eaton, sprint champion of 1918, and Harry Kaiser, former sprint champion. The program states that Tom Rooney is presenting the act, and it is he who acts as announcer and timekeeper.

There is a fourth one in the act, who works as a "plant," and who comes up, when an invitation is extended, from the audience to compete. This fourth happened to win the race, when reviewed, but he serves excellently for comedy relief, which he puts in by acting at first like a "rube" and later as though he was dizzy from the effects of the race, and took a few falls.

The bike riding is done on rollers, with mechanism showing the rate of speed. The act consists of races between the two sprinters, an exhibition by Madden, a race between the "plant" and a sprinter, and a race between Madden and the two sprinters.

The act thrills all through, and does not lack for interest, for the trio put on real races. When reviewed, Madden lost the trio race. Rooney is the ideal announcer and timekeeper. His explanations are very brief and yet they tell everything in such a manner that the audience is left without a question in their minds. His voice is low and yet can be heard all over the house. All in all, the act will find it easy going.

G. J. H.

JOHN NEFF

Theatre—*Harlem Opera House.*
Style—*Black face.*
Time—*Twelve minutes.*
Setting—*In one.*

Neff's features, in burnt cork, bear a very close resemblance to Jack Wilson, and, with a different wig, he would look exactly like Wilson.

Neff carries a violin and bow with him all through his act, but, beyond putting the instrument to his chin and bringing the bow up in the air, he does nothing with it. His style of monologue has been done before, but, nevertheless, retains a very good value for laughs.

Neff opens with some patter and a song, following which he tells about other actors who buy their jokes. He claims that he does not do that, but originates his own. In telling about the other actors, he springs old gags used by Al Jolson, Walter Weems, Walter C. Kelly and Frank Tinney, and credits each. The gags he uses are old, but went over for big laughs at this house.

Neff handles his macerial cleverly, and should find the going easy. G. J. H.

MARIE GASPER AND CO.

Theatre—*Greenpoint.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In two.*

Marie Gasper, formerly of Gasper and Sinclair, is now offering a single singing act with a male pianist as accompanist. She is a good looking girl who, in the parlance of the jazzists, "shakes a mean shoulder," and sings a "naughty blues."

Miss Gasper confines her efforts to the rendition of comedy numbers, which she knows how to put over and adds a little dancing for extra flavor. She concludes her act with a lengthy blues number, and what an aptitude for singing that style of song that girl has!

As she walks off stage, she gives an exhibition of her claim to a place with the Gilda Grays and Bee Palmers.

A good single act, while the vogue for jazz and blues lasts. S. J. K.

NEW ACTS AND REAPPEARANCES

(Continued on page 12)

SOPHIE TUCKER AND CO.

Theatre—*Colonial.*
Style—*Singing and Jazz Band.*
Time—*Twenty-five minutes.*
Setting—*In three (Special).*

Sophie Tucker has one of the best acts of its kind in vaudeville. With her is a jazz band, consisting of Jules Buffano, Eddie Richmond, Bobby Jones, Irving Rothschild, and Dan Alvin, all nifty-looking young men and excellent musicians.

The setting is laid in the living room of an apartment, where the boys, on the rise of the curtain, are talking about the riches they have acquired in playing with Miss Tucker for one year. They decide that they won't play any more.

On Miss Tucker's entrance, they tell her this, whereupon she starts to hum a jazz tune. One by one, the band succumb to the jazz and join her. The rest of the act consists of singing by Miss Tucker, with the band's accompaniment; also a few selections by the band. Some patter between Miss Tucker and the orchestra leader is included in the act.

The act is set very nicely, and one costume, a silvery shining butterfly evening gown, worn by Miss Tucker, is breath-taking, because of its splendor.

The offering scored a sensational hit when reviewed, and will undoubtedly give a very good account of itself in any house along the circuit. G. J. H.

"WISHING"

Theatre—*Greenpoint.*
Style—*Tabloid.*
Time—*Twenty-five minutes.*
Setting—*Special four.*

As girl acts go, this one is neither above nor below the average.

The cast contains five women and three men.

The act is built up around the powers of a certain sealed bottle, which has inside it a geneii who has been imprisoned there for years. The juvenile, Bob by name, opens the bottle, and the geneii springs forth ready to obey whatever Bob wishes. He wishes for a girl and he gets her. He wishes for a house and he gets that. Then, of course, there must be a love affair and a marriage, for no girl act is complete without that. Finally, friend geneii, tired of gratifying wishes, returns to his bottle. The young couple are happily married and the act is over.

An old rube character takes all the honors there are in this act, for he supplies all the comedy. The juvenile and ingenue sing well and do their share to put the act over. The four chorus girls sway and shrug as chorus girls usually do, neither better nor worse than the rest.

All in all, the act is fairly entertaining and should continue to be so in the smaller houses. S. K.

HARRY LARNED

Theatre—*Proctor's 23d Street.*
Style—*Cycle act.*
Time—*Ten minutes.*
Setting—*Full stage.*

Larned is a cycling comedian who, in his style of work, suggests the ever copied and famous Joe Jackson. By this we do not mean he follows Jackson's routine, but there is always a suggestion of the well known comedian. He uses several trick wheels and gets a lot of comedy out of his efforts to ride them. While by no means a novelty, Larned has so arranged his act that he is bound to succeed in the position he holds.

As an opening act, Larned should find the going easy. S. K.

JEAN CHASE AND CO.

Theatre—*Greenpoint.*
Style—*Farcelet.*
Time—*Thirty-five minutes.*
Setting—*Four special.*

There are very few sketches that evoke applause. Still fewer evoke both laughter and applause. But, among those rare ones this act deserves a prominent place. It is a riot of fun from start to finish, and every line is a laugh.

The plot, an every day affair, is expertly handled by the writer. It tells of a newly married couple, Peggy and Bill, who arrive in their new home and prepare for the first night together. Peggy is rather shy, for she is, in her own words, "not used to it yet," and Billy's attempts at love-making rather frighten her.

In a huff over not getting the kiss he wanted, Bill leaves the house. Enter a strange woman, who mysteriously asks if it is too late to stop the wedding. Peggy, by this time, is thoroughly frightened and when the woman tells her that she is Bill's fourth wife and the mother of his six children, you can easily imagine Peggy's state of mind.

Then enters a strange man who, at first sight appears to be a burglar. He says he is and what's more claims to be a member of Billy's gang. He informs Peggy that Bill is known to the underworld as "Velvet Bill," the slickest crook in the business. After divulging several such unpleasant secrets, he departs, leaving Peggy almost distracted.

The finishing touch is added when the other woman re-enters and informs Peggy that the only way to quiet Billy when he starts to make love is to sing.

Many complications then ensue. But it finally turns out that the strange couple are friends of Billy's, who are happily married. They tell Peggy that they had only been playing a practical joke upon her to retaliate for what Billy had done to them when they were married.

The sketch, very cleverly written, is a gem. In the hands of Miss Chase, it is a treat to watch. She is given able assistance by those who play the other roles. This act will, unless we miss our guess, be on the big time within a month, for not only is it a really funny act, but it is excellently acted. S. K.

COLLEGE QUINTETTE

Theatre—*Harlem Opera House.*
Style—*Singing and instrumental.*
Time—*Fourteen minutes.*
Setting—*In two.*

Four men and one woman constitute this act, which is destined for better time than it is playing at present. The main part of the act is done in two, with a drop representing a living room in a college.

One of the five plays the piano and also sings with the others.

The singing is good. Another handles the comedy end of the turn excellently and keeps the laughs coming all through the act. This same comedian burlesques John McCormack and Galli-Curci in a manner that is a howl with any audience.

The closing bit, in one, is announced as the "Overchure" from "The Polack and the Pheasant," on a sign-board. The five all play brass instruments in this number, with the comedian leading from a box which formerly contained 2.75, or had even seen better days. Following the theme of the "Poet and Peasant" overture, they played a burlesque on that number that is a riot. It is sure-fire as a finish and is a dandy comedy closer to a good comedy act. G. J. H.

CAMERON DeVITT AND CO.

Theatre—*Greenpoint.*
Style—*Comedy Sketch.*
Time—*Twenty minutes.*
Setting—*Four (Special).*

An old-fashioned plot, if properly handled, can be used and made to look new if this act is any criterion.

While the plot is evident throughout, the audience was interested more in its unfolding than in the plot itself. The sketch has the saving grace of being witty, well acted and interesting.

DeVitt plays the part of a young bachelor whose bank account has been his aunt. She has picked a wife for him, whom he has never seen. In a quandary, he calls upon a doctor friend but what can the doctor do?

Enter a girl, looking for room sixteen. Wrong room. She goes downstairs, falls, hurts her head and suffers aphasia. She re-enters the room and addresses our young bachelor friend as "hubby dear." She believes that they have been married and are the parents of several children. Enter the doctor, who diagnoses the case and decides that hubby must keep up the farce. When the girl recovers her mind there is trouble in the air, but all is explained and the girl turns out to be the wife that auntie picked.

All is love and kisses from then on and the play ends thus, with the company asking the audience if they are satisfied, too. The man and woman supporting DeVitt do well and make excellent foils for his humor. A clever act, cleverly done. S. K.

SHANNON, BANKS AND CO.

Theatre—*Harlem Opera House.*
Style—*Sketch.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

Shannon, Banks and Company will never do for anything but the small time. This act, which consists of two men and a woman, follows the general rule of "hoke" acts to the extreme. "Hokum," when it contains something clever and original, is always enjoyable, but the 'hokum" offered in this playlet is hopeless.

There are a few good spots in the act. The tumbling of the men showed that they have ability in that line. We would suggest that they try a tumbling routine, for, as a comedy act, it simply isn't there. G. J. H.

ROWLAND AND MEEHAN

Theatre—*Audubon.*
Style—*Irish patter and singing.*
Time—*Fifteen minutes.*
Setting—*In one (special).*

Jimmy Rowland, who recently did a single, is using the same make-up and drop in his new act with Meehan. He is also using the same opening as well as a number of gags that were employed in his single. Meehan is a young man, looks neat and sings a good Irish tenor. Rowland also sings well.

The patter is pleasing and the singing gets over nicely. The act will easily be able to give a good account of itself in the better class houses. G. J. H.

KANE, MOREY AND MOORE

Theatre—*Proctor's 125th Street.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*In two.*

Despite the Irish names, only one of this trio could possibly hail from the Emerald Isle. The other two are Japanese. But, names or no names, they are to be given credit for one of the most sensational acrobatic acts to be seen in vaudeville. Every stunt is a thriller, and the closing one is nothing short of marvelous.

The act can fit into any bill. G. J. H.

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Actors and Christmas

A Merry Christmas!

To many actors, the Christmas season suggests added work more than merriment, and there are those—a minority, happily—who grumble at the holiday performances and wish they could spend their Yuletide in the way that other folks enjoy, around the family fireside and away from the footlights and grease paint of the world of make-believe.

But, with all the work and lack of time for holiday reunions and festivities, the Christmas season should be a happy one for the actor, for his work helps make the days lighter for thousands of folk who would find these same days lonely if the theatre doors were closed. Those who have no family to spend Christmases with, those who must necessarily count every dollar they earn and spend sparingly, kiddies who look forward for months to where daddy will take them if they are good on Xmas day, all find the theatre their haven and float along on the tide of Christmas good cheer through the medium of the theatre.

The actor helps many a heart to beat lighter and makes many a long Christmas shorter by his extra holiday performances.

For the actor himself, this should indeed be a merry Christmas. Conditions in the theatre world were never more favorable than at the present time. The theatrical world is knowing a greater prosperity than ever in its history, and, with theatrical prosperity, conditions for the actor are bound to improve in proportion. This prosperous condition tends toward more generous salaries and gives more work to the Thespian.

The theatrical world faces a bright and prosperous future, barring the unforseen. So, with this knowledge, we know that our wish is not a phrase of empty words when we wish you all a Merry Christmas.

CUT OFF WIFE IN WILL

The will of Joseph B. DeYoung, who conducted Young's photo studio, patronized by theatrical folk, cuts off his wife and son with $5 each, and no explanation of his act. His one-half interest in the business is left to Matilda Wallace, his partner. DeYoung stated that he owed her $15,000 she had loaned him to invest.

THE JAZZ

(With apologies to Poe)

By Myles E. Connolly

Brrrr—bang! Clrrrr—clang!
With a bang, with a clang,
Starts the jazz!

In the flare leaps a pair, flashing eyes and tossing hair!
Here a frenzied figure darts, here a clinging couple starts!
Then the air everywhere
Is a broken dazzling glare—
Wild alarms and swinging arms,
Streaks of blue and swaying heads,
Mingling blacks and shifting reds,
Score on score on the floor
In the flare and dazzling glare
Of the jazz!
On they dance in a trance,
On they prance a swift advance,
To the clanging and the banging of the jazz.

Like a chant that ogres pant,
Dissonant and arrogant,
Louder grows the music's call,
Faster move they, one and all,
As they sprawl and they brawl
To the jazz!
Every note the trombone has,
Every sound of reed and brass,
Every string and every ring,
Every rap and every clap,
Every whack and every quack,
Every squeak and every shriek,
Comes out roaring, pouring, soaring in the jazz!

To the thumping of the drum,
Now they go and now they come,
Now they stalk and now they walk,
Now they giggle, now they talk,
Now they stop and now they sway,
Now they hop and now they stay,
Every twist and turning make,
Like a snake in the brake,
Oh, they quake and oh, they shake,
To the clanging and the banging of the jazz!

Fiercer soars the mighty din,
Whistles, screeches, shrieking in,
Now a jolt and now a bolt,
Now a peal and now a squeal,
Now a knock and now a shock,
Now a howl and now a growl,
Goes the banging and the clanging of the jazz!

In a craze and dizzy daze,
In a blaze and wild amaze,
With a hug and with a shrug,
With a pout and with a shout,
With a hush and now a rush,
Now they stride and now they glide,
Now they swing and now they spring,
To the clanging and the banging of the jazz.

Higher, higher, wild as fire,
Through the roof and to the skies,
Banging, clanging, soaring, roaring,
Flies the jazz!

Through the roof and to the skies!
To the skies!
To the .....
Hush
Now it dies.....now it dies.....
Bang, bang,
Clang, clang,
Twang, twang,
Now it dies.....now it dies.....
Dies the jazz!

TWENTY-FIVE YEARS AGO

Edward C. Smith was manager of the Harlem Museum, New York.

Richard Mansfield made a ruling that no member of his company should interrupt the action of the play by stopping to acknowledge applause.

Jos. M. Gaites produced the play "The Electrician."

Petrie and Elise were in England.

Sunday closing of theatres was agitated in Cincinnati, without success.

"Gismonda" was produced by Fanny Davenport at the Fifth Avenue Theatre, New York, supported by Melbourne MacDowell, Theodore Roberts, Arthur Elliott, W. T. Doyle, Robert Cummings, Frank Tannehill, Sr., Mary E. Barker, May Standish, and others.

SHERRY TO OPEN AGAIN

Louis Sherry, whose restaurant at Fifth avenue and Forty-fourth street, had become world famous, and which closed early this year due to prohibition and other causes, is to re-enter the restaurant business by erecting a sixteen-story building at Park avenue and Fiftieth street, which will house a restaurant, ball room, and private dining rooms in one wing and apartments for bachelors and families in the other two. There will be a courtyard separating the wings.

Sherry is backed in this new enterprise by the DuPonts and the DuPont hotel interests. The old Sherry's was frequented by the greatest lights in the theatrical sky and the name is almost as well known in Europe as in America.

Rialto Rattles

WHEN CHRISTMAS COMES AGAIN—

Will "Bee" Palmer still be shimmeying?
Will they still be singing Dixie songs?
Will they still be telling jokes about the Ford?
Will the Orpheum Circuit still be expanding?
Will we still be paying a war tax on tickets?
Will there still be a war on ticket speculators?
Will Henry Chesterfield still have that smile?

A XMAS THOUGHT.

In these days of the H. C. L., if you're foolish enough to hang up your stocking on Christmas Eve, someone will probably run away with it.

NEW YEAR RESOLUTIONS:

The actor resolves never to brag again about how he stopped the show.

Booking agents resolve not to take any more than 5 per cent.

Acts resolve to quit using gags about the war.

Managers resolve to put no one in the opening or closing spot.

Press agents resolve to start a truer advertising campaign, as, for instance, "The Tooti Fruiti Girl—The Rottenest Musical Comedy on Broadway," or "The Mushroom Mystery—A Melodrama of the Trashiest Kind; Acclaimed so by All Critics."

OUR OWN REVUE.

(Chorus of Theatregoers):
We are the ones who pay to go
Out in the night to see the show.
Buying our tickets from one of the specs—
War tax and premium—now, wouldn't it vex?
And after we've paid up, the thing that hurts most
Is to find that our seat is behind a big post.

UP AND DOWN MAIN STREET.

Frank and Milt Britton, purveyors of noise, have purchased a new set of keys for their xylophone; also a slide cornet that does not work.

"Fatty" Arbuckle visited our town last week to take part in the Friars' Frolic which some of our boys gave at the Opera House.

Sam Fallow enjoyed a good sleep at "The Son-Daughter" the other night.

Peggy Carter is cleaning up on the horses and says she doesn't care any more whether the act plays cut weeks.

Mort Singer is looking over our town, and, if he likes it, he may move here.

WITH XMAS GREETINGS—

A Merry Christmas to you all
Who fight in Broadway's battle.
If Santa is neglecting you—
We'll present you with this Rattle.

HEARD ALONG THE RIALTO.

"He says there's too many blue lines in my act, but I think he's color blind."

"I'm getting a dress of shell-pink for the act, and it looks like a million dollars from the front."

"I don't like to brag about myself, but five bows isn't so bad for a break-in act."

"She doesn't look the same since her partner has been going out with that blonde."

WHAT HAS BECOME OF—

The Tom-and-Jerry we used to drink at Xmas?
Songs of Hawaii?
The nickleodeon?
The fellows who said movies would kill vaudeville?

WE'LL BE THERE.

A press notice says: "Every little girl attending Christmas week matinees of 'Buddies' will receive a doll dressed in the costume worn by Peggy Wood." In that case, what is Peggy going to wear?

STOCK NEWS

AUSTRALIA LOOKS TO US FOR GOOD PLAYS AND ACTORS

American Companies Doing Exceptionally Well — Dislike of Anything English Still Very Strong—American Product Gets Preference and Will Continue to Do So

During the past season the traffic in plays between this country and Australia has become more profitable and larger than ever. Australians have always had a dislike for anything that reminded them too strongly of England and this is true equally with plays and players.

Since the war this feeling has, contrary to general opinion, not died out; but, rather grown. Consequently, the managers of the stock companies and permanent players, of which there are many in the Antipodes, have been forced to go scouting for good material.

Naturally enough, like all the other nations in the world, in this as in everything else, they turned to America. The majority of the plays produced in Australia are the work of American authors and have been purchased from American play brokers. Also, a good many American actors are seen in the companies that present these plays.

Among the managers who have been over here and have taken back with them a considerable number of plays are the Fullers, owners of the biggest theatrical enterprises in Australia, whose scope included every form of amusement, and Henry Tait, the latter having left this country only three weeks ago with a bundle of American plays. The names of these plays were not divulged, but it is known that a deal is now pending between managers of Australia on the one side and American play brokers on the other, whereby should the deal go through, all plays that are in future produced in Australia will have been purchased from American brokers.

The foreign business of the play brokers has been especially heavy this year, but all report the bulk of their foreign business has been done with Australian managers.

BLANEYS ADD TO COMPANY

The Blaneys have added two more stock people to their company at the Yorkville Theatre here, when they engaged Roxine Lansing as second woman. She opened last week in "Not To-Night, Dearie." The other addition was Rollo Lloyd, recently featured with "It Happens to Everybody," who opened last week. He will play important roles in several forthcoming productions.

SOMMERVILLE COMPANY FILLED

The following is the remainder of the cast that is to open in Sommerville, Mass., under the leadership of Clyde McArdle: Beth Howard, second woman; James Billings, leading man; Virginia Zellman, characters. The opening date or play has not yet been given out.

WOODS PLAY RELEASED

A. H. Woods' last season success, "The Woman in Room 13," written by Samuel Shipman and Max Mercin, and in which Gail Kane was starred, is to be given its first production in stock New Years week, when The Blaney Players, at the Yorkville, will present it.

PAYTON REOPENS WITH "DADDY"

Corse Payton re-opened his stock company, which he has enlarged and strengthened, on Monday of this week at the Lexington Theatre, using "Daddy Long Legs" as his opening and holiday bill. He will follow with "Nothing But the Truth."

"MIRACLE MAN" TO TOUR

The Benson Amusement Company, of New York, has announced that it will send out two companies of "The Miracle Man," which they are to send to the coast and through the middle west, respectively. They are engaging stock and dramatic people and will send the shows out this week. The companies will rehearse in their opening towns and will begin their tours from there when ready. The casts will be completed this week.

"MAYFLOWER" RELEASED

"Mayflower," a new play which was given for the first time anywhere at the Auditorium Theatre, Lynn, Mass., where the Livingston Players, or the Auditorium Players as they are known, are appearing the week of November 24, has been released for stock use.

WILKES BROTHERS TO BUILD

SEATTLE, Dec. 19.—The Wilkes Brothers, whose stock company has appeared here annually since 1918, and is at present occupying the Alhambra, are to build their own house here to be the permanent home of the Wilkes Players. Fancion Everett, who was in the original Wilkes Players when they opened here, is still with the company.

BESSEY COMPANY FORCED OUT

INDIANAPOLIS, Ind., 19.—The Bessey Players are no longer appearing here, having been forced to close because the theatre they had leased changed hands. They leased the Majestic for a six-week period with an option. After three weeks the theatre passed into the hands of the Lenwood Amusement Company and the Bessey Players were forced to move. They went to Chicago.

JOINS BLANEY COMPANY

WILKES-BARRE, Pa., Dec. 22.—Caroline Morrison has joined the Blaney Players, appearing at the Nesbitt Theatre here and opens to-day in "Daddy Long Legs." She is to play characters with the company.

OSTRICHE SUIT DROPPED

The legal action brought last week by Muriel Ostriche against her parents, Mr. and Mrs. Abraham Ostriche, to recover the sum of $32,400, which, she claimed, was given to them to be held in trust for her until she became of age, has been discontinued, following the resumption of friendly relations between them. An estrangement occurred when Muriel demanded the return of the funds and her parents refused.

When the case was brought to trial, it was disclosed that Miss Ostriche was still a minor. Following a conference between parents and daughter in the court room, the case was discontinued after a settlement, the nature of which was not disclosed, had been made.

DECKER KIN GET ESTATE

The estate of Kathryn Decker, who died of poisoning at Colombo, Ceylon, was left to her sister, and Harry E. Murphy, a friend. The will was last week probated with Surrogate Cohalan, who ordered it appraised to see if the State was to get anything as inheritance tax. It amounts to about $1,000 in personal property.

NEW ACTS AND REAPPEARANCES

(*Continued from Page* 10)

"THE STRIKE"

Theatre—*Harlem Opera House.*
Style—*Comedy Playlet.*
Time—*Twenty minutes.*
Setting—*Full stage.*

With a timely plot, well put together and set off by an abundance of good wholesome humor, "The Strike," a comedy playlet, presented in two scenes by a well chosen company of seven people, bids well to take its place among big-time acts.

The authors have struck a theme which, aside from being up to the minute, holds interest and provides entertainment, a rare combination, seldom found outside the walls of our legitimate playhouses.

The most essential element in play construction, that of a well defined struggle, is much in evidence. There are two factions, one composed of the wives of the nation, the other of the husbands. Both declare a general walkout. Such a theme provides for an abundance of humorous moments, which have been well taken care of. Then there is the strike-breaker in the form of a dainty "vamp," called in by the husbands, of course. Here is where an unlooked for complication presents itself and it doesn't take the feminine or so-called "better half," long to find it out. The result is obvious, a happy ending.

There is chance aplenty for good character acting, which is admirably handled. Throughout the whole sketch there is no evidence of time-worn dramatic tricks or hokem. In all, "The Strike" struck, and struck hard. E. H.

HARVEY AND CARROLL

Theatre—*Audubon.*
Style—*Singing and piano.*
Time—*Fourteen minutes.*
Setting—*In one.*

Harvey, formerly of Harvey and King, has a new act along similar lines. His new partner, Miss Carroll, is an attractive woman, who plays the piano well and sings very nicely. Harvey presents a good stage appearance and possesses a very pleasing voice.

The repertoire consists of semi-classical numbers which are delivered excellently by the two. There are two numbers, one of which is used for an encore, that were used in the former Harvey and King turn. One of these is a "rube," telling in song about the army. The other is the old comedy "guitar" number, which the former act used for years.

The act possesses class from start to finish, and should fit nicely into any bill. G. J. H.

GROCK GIVEN $3,000 SALARY

Grock, the French clown, and his partner, who went into the Riverside bill last Tuesday and scored a hit, has been routed over the Keith circuit, playing six weeks in three. His contract calls for three weeks at the Palace and also, starting with the Colonial next week, he is to be headlined at two theatres in one week, doubling up on his work. He will receive a salary of $3,000 per week, for playing two houses.

VALAND GAMBLE BOOKED

Valand Gamble, the lightning calculator who has been showing his act around New York for some time, has been booked for a thirty-week tour of the Pantages time, beginning January 26.

49TH ST. GETS NEW HOUSE

Announcement of a new theatre to be built next to the Punch and Judy on Forty-ninth street, was made last week. The same firm has plans under consideration for another theatre here and one in Chicago. It is understood these houses will hold attractions of the Lafayette Producing Company, of which Arthur H. Gutman is director. Gutman has written the score for a comedy by Edward Ewings Towne, and May Vokes has been engaged to head the cast.

MAYME GEHRUE AND CO.

Theatre—*Twenty-third Street.*
Style—*Song and Dance Playlet.*
Time—*Twenty-five minutes.*
Setting—*Special.*

Mayme Gehrue, formerly of the Gehrue Sisters, has surrounded herself with a cast of four character actors and is presenting a pleasing little playlet of a rather diversant nature. Although there are several inconsistencies in the plot of the thing and in its general working out, there is plenty of really clever material, to which is added Miss Gehrue's own cleverness and charm. Briefly, the plot of the piece is this: June has inherited a ranch from an uncle. Her father, a 'Frisco drunkard, suddenly appears and tries to rule things to suit himself. Tim Casey, who brought her up, is still her protector, however, and he looks after her. A Spaniard loves her and tries to buy her. Of course he fails. Jack, one of the hired hands, loves her, but is afraid to ask her for her hand. She, however, asks him if she can be his wife and all ends happily.

The turn has several specialties in it, including a sand dance and mandolin solo by Miss Gehrue; a vocal solo by Jack and a humorous monologue by Tim Casey. The work of the "drunkard" was excellent for he made himself a thoroughly loathsome figure. All concerned do well with their assignments, and all in all, the act is a pleasing little vehicle in which Miss Gehrue can display her ability and charms. S. K.

GROCK AND PARTNER

Theatre—*Riverside.*
Style—*Variety clown.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

Grock went into the Riverside bill on the second day of last week, unprogrammed, having been delayed in arrival from England.

Assisted by a young violinist, attired in a tuxedo, he is offering a musical clown act that is one of the most entertaining handed to vaudeville in quite some time.

Grock's opening costume gives him a very close resemblance to Toto, but his work is of an entirely different nature. His other costume is a "hokum" full dress, with short tails, tight body, and patched trousers.

Besides being one of the best clowns we have ever seen, Grock can also play the violin, piano and concertina in a way that is sure to entertain. In addition, he offers some yodelling bits that are exceptional. Grock also has a number of comedy gags that are original and clever.

Grock and his assistant are presenting a comedy act of excellent laugh and entertainment value. It is one that will be sure-fire on most any bill.

G. J. H.

ADDING NEW HOUSES

Vaudeville houses in Richmond, Va., Norfolk, Va., Reading, Pa., Easton, Pa., Reading, Pa., and Savannah, Ga., will be added to the present chain of the Wilmer and Vincent Circuit. All of these will be completed and ready to open by September, 1920.

These houses, with the exception of the theatre in Richmond, will be booked by Frank O'Brien, the general booking manager of the circuit. The Richmond house will be booked through Jules Delmar. The new houses will have a seating capacity of approximately 3,500 each.

The Wilmer and Vincent Circuit already includes forty-four theatres devoted to pictures and vaudeville. The Circuit embraces Pennsylvania and some southern states. New picture theatres are planned in Allentown, Pa., Utica, N. Y., and Norfolk, Va.

DRAMATIC and MUSICAL

"SIGN ON THE DOOR" ANOTHER MELODRAMA HIT FOR WOODS

"THE SIGN ON THE DOOR." A melodrama in a prologue and three acts, by Channing Pollock. Presented by A. H. Woods at the Republic Theatre, Friday evening, December, 19, 1919.

CAST.

The Prologue.

Hugh .....Elwood Bostwick
Frank Devereaux....Lowell Sherman
Ann Hunniwell.....Mary Ryan
Captain Burke.....Jules Ferrar
A Newspaper Photographer.....
.....C. Bert Dunlop

The Play.

Mrs. "Lafe" Regan.....Mary Ryan
Alan Churchill.....Neil Martin
Helen Regan.....Beatrice Allen
Marjorie Blake.....Mildred MacLeod
"Lafe" Regan.....Lee Baker
Bates, a butler.....Kenneth Miner
Ferguson .....Robert Vivian
"Kick" Callahan...Herbert Broderick
Inspector Treffy.....Paul Everton
Officer McLoughlin....Spencer Evans

"The Sign on the Door," by Channing Pollock, which was accorded its metropolitan premiere Friday night at the Republic, is one of those gripping melodramas so concocted of tense moments and thrills that it holds one nearly breathless from the moment the characters appear upon the stage until the final scene.

If the piece was handed to a dramatic analyist, and he was to place each incident upon the scales to determine its specific dramatic value, he would, without doubt find it one hundred per cent melodrama, and, as nearly perfect as a play can be in construction, staging and action.

The story entwines itself about one Frank Devereaux, a ne'er-do-well son of the rich, who is blessed or cursed, whichever you will, with a peculiar fascination for women, and, for all his worthlessness, is possessed of one of those reckless, devil-may-care personalities, which, in some way, appeals for him in one's good wishes.

The action of the piece begins with Devereaux's enticement of Ann Hunniwell, his father's stenographer, and an innocent girl, to an infamous cafe, where, although she is warned by the waiter to leave, she is caught in a police raid, and, to make her position more compromising they are photographed by a newspaper man. However, Devereaux manages to bribe him and secure the photographic evidence. This all happens in the prologue.

The action proper of the play starts five years after. Ann Hunniwell is now Mrs. "Lafe" Regan. Her husband is one of those rugged Western characters and devoted to her every whim. All goes well until Devereaux makes his appearance and Mrs. Regan's stepdaughter becomes infatuated with him.

Regan learns that Devereaux has compromised the wife of his best friend and orders him from the house, but not until he has gained the promise of Regan's daughter to visit him at his apartments. Mrs. Regan overhears her stepdaughter's conversation and plans to save her by going to the rendezvous and waiting for her.

It is at this point that things become complicated. While Mrs. Regan is at Devereaux's apartment Regan calls in an effort to save his friend, who would avenge his wife's good name by killing Devereaux. When Regan orders Devereaux to leave the country and offers to thrash him, the latter draws a revolver and during a struggle, while Mrs. Regan is hidden in an adjoining room, Devereaux is killed. Regan, never dreaming of his wife's nearness, carefully removes all evidence of the murder by endeavoring to give the shooting the appearance of suicide. He leaves the room, tacks a sign on the door and locks it from the outside.

During the rush of tense moments that follow, things happen at a surprising rate of speed. The climax is reached when both Regan and his wife claim to have done the shooting. But all is brought to a pleasant ending when the district attorney, who was none other than the waiter who, five years before, helped the little stenographer, now comes to her rescue and explains an old photograph which is found by the police when searching Devereaux's room. When this has been cleared up, the sign on the door is explained to the satisfaction of all concerned and the play is ended.

Mary Ryan, as Mrs. Regan, played with an intenseness of feeling that made itself felt. In the emotional scenes she displayed a perfect sense of dramatic fitness. Lowell Sherman was a lovable villain and Lee Baker, "Lafe" Regan. Others who contributed to the success of the play were Beatrice Allen, Elwood Bostwick and Kenneth Miner.

GATTS' SHOW DOES WELL

Despite the report of bad business conditions in the Southern States, "The Daughter of the Sun," a George M. Gatts' production, recently played to more than $1,000 on a one-night stand in Camp Eustes, Va., and to nearly $3,000 in two nights at Norfolk, Va.

NAME NEW SELWYN PLAY

Clare Kummer's latest play, a comedy, which the Selwyn's are to produce with Roland Young in the stellar role, is entitled "Rollo's Wild Oats." When Young goes into the new play, Allen Dinehart takes his place in "Buddies."

"FOR THE DEFENCE" ADDS NEW MYSTERY PLAY TO SEASON

"FOR THE DEFENSE." A melodrama by Elmer L. Rice, produced by John D. Williams at The Playhouse, Friday evening, December 19, 1919.

THE CAST.

Miss Brinton.....Miss Virginia Jones
Miss Smith, a nurse.....
.....Mrs. Louise Closser Hale
Margaret Cameron.....
.....Miss Frederica Going
Mrs. Reed.....Miss Louise Sydmeth
Jennie Dunn.....Miss Mary Jeffery
Madame Petrard.....
.....Miss Georgette Passedoit
Dr. Kasimir.....John Sainpolis
Collins .....Charles Coughlan
Anne Woodstock.....
.....Miss Winifred Lenihan
Selma Thorne....Adrienne Morrison
Dr. William Lloyd.....
.....N. St. Clair Hales
Christopher Armstrong .....
.....Richard Bennett
Jane.....Miss Angela Ogden
Officer McClennan.....Walter Brown
Inspector Austin.William A. Crimans
Judge Gray.....George Riddell

When Dr. Kasimir, a Hindu quack who cures patients, particularly pretty and wealthy women, by mental suggestion and hypnotism, mixed with more than a little romance, dies of a bullet wound in the second act of "For the Defense," the audience is both glad and sorry—glad that such a sinister being meets his end, sorry that the best member of the cast has finished his work for the night.

It is a play of the "On Trial" type. In fact, it is by the same playwright, who has now changed his name from Reizenstein to Rice. In "For the Defense," Rice has tried the same cut-back method that made his first play famous, and, if the effect is a little less marked in the newer production, it is yet effective enough to put "For the Defense" high in the rank of this year's crop of who-did-it melodramas. Perhaps it is the most human melodrama of the lot.

The murder of the quack doctor is a mystery, of course. Suspicion centers on the heroine, as in all well regulated plays of this type. In this case, the girl was in the apartments of the doctor when he received the fatal bullet. No one really feels that the heroine is guilty, because good plays never end that way, but it's a splendid method of sustaining the suspense, at any rate.

The District Attorney is the hero. The heroine is his fiancee. Enter the punch of the story. Once again we are confronted with the situation of the District Attorney being called upon to prosecute the girl he loves, or to shield her and falsify his oath of office.

John Sainpolis gave a striking portrayal of Dr. Kasimir, the bewhiskered quack, who is probably Trilby's Hindu brother. He put a warmth of color into his portrayal and we feel sure that if the playwright had known how well Sainpolis would play the part, he would have postponed the death of the doctor until much later in the play.

To be able to play the role of a district attorney without giving a rubber-stamped portrayal is a task that is not easy, but was nevertheless accomplished in the capable hands of Richard Bennett, who, if he did not actually share acting honors with Sainpolis, came a mighty close second. Winifred Lenihan, Adrienne Morrison and Mary Jeffery all acquitted themselves well, making the best of all the emotional rope that the playwright gave them. As a negro mammy, Angela Ogden did an exceptionally fine bit of acting.

The play will probably have a long and successful run, and if Williams asked why he produced it, he will probably refer the questioner to the box office of "For the Defense."

"CURIOSITY," POOR IMITATION OF DRAMA; TALKY AND WEAK

"CURIOSITY." A comedy in three acts by H. Austin Adams. Presented by T. S. Tepper, Inc., at the Greenwich Village Theatre, Thursday evening, December 18th, 1919.

CAST.

Quong .....Arvid Paulsen
Tom North.....Ramsey Wallace
Mildred .....Irene Fenwick
Ethel.....Merle Macdern..
Hal Peabody.....Cyril Keightley

Good, bad and indifferent productions have from time to time been sheltered beneath the roof of the cozey little village playhouse, but never before has an "inquisitive comedy" appeared on its bill. Described thus, "Curiosity," from the pen of none other than H. Austin Adams, remembered as the author of "Ception Shoals," put in its appearance there Thursday night and, after viewing its premiere, one is inclined to believe that a more verbose and malodorous piece never before has been written.

After listening to page after page of dialogue which could have been well discarded without injuring the dramatic or comedy value of the piece, the play reminds of one of those inspired concoctions turned out by a college playwright, who, having been to New York and stopped at the Ritz, and who has frequently witnessed struggles on the athletic field, forms the opinion that he knows all the mysteries and complications of life and then sets about to make it his life mission to give his impressions and knowledge to the public.

The story weaves itself about a married woman. She suspected her husband, and, apparently, craved the excitement of having him suspect her. So, when an old-time suitor called she set about, in the lonely mountain bungalow, to inveigle him. Her plan works well, in fact too well, for when the big chap, after much tempting, really kisses her, she squeals. She thought she could go through with the whole thing and pay her husband back with his own coin, but sickens of the scheme when she realizes how very terrible it all is. Discovering that she has tricked him, the one-time suitor, just to satisfy her curiosity, grows rambunctious. But she eludes him and locks herself in her room.

By the very well-known device of slamming the door, he then pretends that he has gone, but hides behind the curtains instead. When she goes into another room, giving him the opportunity to glide into her room, he leaves his hat and coat outside on a chair and, on returning to the room, she grows wise and cute. She locks him in her own room and spends the night on the couch. Thus ends the comedy of "Curiosity."

Irene Fenwick acted the role of the reckless wife, a character which she did not in the least suggest in appearance or menner. Cyril Keightly played volubly and easily the character of the rather reluctant visitor. Ramsay Wallace was the husband. Others who contributed were Merle Maddern and Arvid Paulsen.

REHEARSING THREE PLAYS

In addition to their Biblical production called "Esther," Wendell Phillips Dodge and Willi Pogany have announced two other productions which went into rehearsal last week. The first is "Lassie," a musical comedy by Percival Knight, of the "Apple Blossoms" cast, with music by Hugo Felix. Leon Errol is staging the dance numbers.

In the cast of "Lassie" will be Tessa Kosta, Mollie Pearson, Dorothy Dickson and Carl Hyson, Roland Bottomley, James Harrod, Jeanne Merode, Louie Emery, Allan Ross Macdougal, Jerome Uhl, Ruth Rollins, Theodora Keene, Olga Ziceva, Dorothy Scott, Julia Silvers, Elsa Sheridan, Thelma Parker, Raymond Green, Arthur Mansfield, Harrison Dowd and Clyde Burroughs.

The other is a drama, written by the Baroness Leonie de Souiny, author of "Esther," called "Music." This has already been produced in Vienna, before the war. Yvonne Garrick, Marie Shotwell, John Washburne, Leah Temple, Judith Cook, Margeret Rand, Mildred Carpenter, W. Bradley Ward, Guy Favieres and Roy Bucklee are in its cast.

All three pieces will be produced early in the new year.

"NOT TO-NIGHT, DEARIE"

"NOT TONIGHT DEARIE," a farce comedy in three acts, by Hal Briggs. Presented by the Blaney Players, at the Yorkville Theatre, Monday evening, December 15, 1919.

Potpourri is the word best used to describe "Not Tonight Dearie," presented for the first time last week by the Blaney Players at the Yorkville Theatre. The play, which employs every comedy device known to stagecraft, even including suggestiveness, is the work of Hal Briggs, who, as a member of the stock company, plays a small part.

The plot is so filled and bemuddled with complicated incidents that it becomes complex. In spots, the author has resorted to slapstick, and, throughout, makes free use of material that might fall under the category of hokum. In fact, the piece, together with its characters, are so far overdrawn that it would hardly be worthy of the effort of a rural dramatic society.

Although weak in dramatic construction and shorn of any vestige of originality, there is one spot, and just one, where the lines are really witty. This is in the second act, when the butler, who, as usual, has "butlered" for the best families in Europe, explains the whereabouts of his master's wife, just arrested for speeding.

Briefly, the plot runs as follows: Hal Briggs (in this piece the artists retain their own names) is watching a diamond necklace, which has been lost by Shirley De Mee and is found in a very peculiar and mysterious way by Frances McGrath, who, as the program states it, is trying hard to get married to her "sweetie," one Forest Orr. The latter is described as the "young and handsome" nephew of Roxanne Lansing, who, again quoting the program, "is crazy about and trying to elope with Walter Jones."

Much of the action concerns the getting married of these four last mentioned persons. It finally develops that they are all united after much time has been wasted in chasing the "elusive minister, Allan Ramsy," who holds their marriage licenses. Following the marriage, there are lines that would make the author of the boldest bed chamber farce, blush. Then, after much explaining, the play is brought to a close.

There are two members of the company who stand out from all the rest in histrionic ability. They are Walter Jones, who, although laboring under poorly written lines, plays with a finished manner and with a sense of dramatic fitness, and Roxanne Lansing, who, playing opposite to Jones, furnished admirable support.

JANE MANNER READING

Appearing before a representative metropolitan audience in the ballroom of the Plaza Hotel last week, Jane Manner, former head of the Cincinnati School of Expression, was heard in a program of humorous and dramatic readings, which included Sheridan's "Tyranny of Tears."

Miss Manner is possessed of a perfect sense of dramatic fitness and her interpretations hold interest from beginning to end. Tedious passages are carefully omitted and such parts of the author's dialogue, that bear no direct relation to the plot development. She reads her lines in a well modulated but clear voice and every speech received it proper value.

"SON-DAUGHTER" TO BE OPERA

If all plans can be carried through, there is a likelihood that "The Son-Daughter" will be seen as an opera bearing Puccini's name. George Maxwell, Puccini's American representative, and David Belasco, are arranging for the musicalization of the piece. Puccini has already made opera of two of Belasco's plays—"The Girl of the Golden West" and "Madame Butterfly."

"THE WORKSHOP" RE-NAMED

"The Wonderful Workshop," the new musical comedy by Luther Reed and Hale Hamilton, which is being produced by John Golden, has been retitled "Dear Me." Grace La Rue and Hale Hamilton are to co-star in the piece which will open in Atlantic City on New Year's Day.

BEDINI REVUE READY

Jean Bedini's newest effort in musical revues, which will go into Reisenweber's on December 24th, promises to be a novelty, inasmuch as it is a full-fledged musical comedy.

The show has a cast of forty-five, including twenty chorus girls. The featured people are Dan Healy, Walter Jones, Frances Arms, Elmer Floyd and Alice Maison, and Gladys Eastman. The show is called "Twinkle Toes."

MELODY LANE

PUBLISHERS GOING INTO THE MUSIC ROLL BUSINESS

Seven Big Houses Considering the Formation of Company to Manufacture Rolls—Word Rolls to Be Featured and Jack Bliss of the Q. R. S. May Manage Company

Seven of the large publishers of popular sheet music have for the past few weeks been meeting in secret conferences, at which a plan for the proposed formation of a big company to manufacture and sell music rolls has been carefully considered. The result of these meetings will doubtless be known within a few days when the formal announcement of the company's formation will probably be made.

The music publishers who either in person or by their representatives have attended these meetings are Shapiro, Bernstein & Co., Irving Berlin, Inc., Waterson, Berlin & Snyder Co., T. B. Harms & Francis, Day & Hunter, Leo Feist, Inc., M. Witmark & Sons, J. H. Remick & Co., all of New York, and F. J. A. Forster, of Chicago.

The original idea, according to report, was to have eight publishers in the new company, but after one or two meetings the Remick concern is said to have dropped out and since then the plans have gone along with seven.

While no announcements regarding the business plans of the proposed company have been made and in fact the whole matter handled with much secrecy, it is said that the big feature of the proposed company's output will be the word roll, a mechanical reproduction which has caused much discussion in music circles recently.

The word roll is in a separate and distinct class from the usual musical mechanical reproduction on account of its big royalty earning power (six cents on popular and twelve on production music), in addition to the fact that the copyright law gives the right of restriction to the words, the exclusive rights of which can be disposed of to such reproducing firm or company as the copyright owner elects.

The piano or music roll business has grown enormously in recent years, so fast that several of the reproducing concerns have amassed fortunes from the business and since the introduction of the word roll the business has increased by leaps and bounds.

The seven publishers who are seriously considering the formation of the music roll company own catalogs of great size and prominence in the musical world and these in addition to the compositions of other publishing concerns which are released for reproduction would give the new company a flying start.

While up to the time of the CLIPPER going to press it was impossible to learn if the company had actually been formed, matters had at least reached the stage where the engagement of a manager had been considered and an offer made to a well known man in the music roll business.

The man under consideration is Jack Bliss, who for years has been general manager of the eastern branch of the Q. R. S. reproducing company, which has met with great success in the business and incidentally has been among the leaders to feature the word roll reproductions. Bliss is considered one of the leading men in the industry, and should he be engaged, the new company would get under way with a man of long experience and excellent business reputation at its head.

Another story which was circulated on Monday was to the effect that the mechanical instrument men had learned of the proposed combination of publishers, and fearing its outcome had made a rush to get in and at present are in consultation with the publishers with the idea of forming a big company in which publishers and mechanical instrument men are to be members. No verification of the latest rumor could be obtained up to the time of going to press.

The music roll question is a live topic among publishers at present, and should the proposed company for any reason fail to get going it is reasonably certain that one or possibly two individual firms will go into the reproducing business. This statement has been freely and frequently made recently and the outcome will be watched with much interest by publishers and mechanical instrument men.

STASNY HAS BIG YEAR

A. J. Stasny, who surprised the publishing world by flashing a big electric sign on Broadway displaying the titles of three of his successful songs, has had a big business year. In the popular field, "Girl of Mine," "Lullaby Land," and "My Gal," have reached a high mark in popularity, and his new publication indicates that a still bigger year is ahead of him. The new songs which are going well are: "Will You?" "What a Wonderful Girl You Are," and "I'll Love You." The high-class numbers which will be worked upon are "I'm Waiting for Tomorrow to Come," "Dream Girl," and "Tell Me."

BALL HAS ANOTHER HIT

In "Let the Rest of the World Go By," Ernest R. Ball has another big ballad hit. Ball generally can be counted on to contribute at least one big success each year, and in the ballad he has a song which has started out like one of his famous hits. The Witmarks publish it.

PUBLISHER IN AUTO SMASH

C. A. Grimm, the Chicago music publisher, is in the hospital as the result of an automobile accident. Grimm's arm was broken in three places.

COHEN CO. SUES ARTMUSIC

The Meyer Cohen Music Co. has brought a suit at law against the Artsmusic, Inc., music house, in which it alleges that the song "Say It With Flowers," by Neville Fleeson and Albert Von Tilzer, is an infringement on the Cohen song of the same name.

The Cohen number, so the complaint states, was written last June, while the Artmusic number did not make its appearance until several months later. The Cohen company asks an injunction and damages.

HARRIS' SONG SCORES

The new Chas. H. Harris' song, "Beautiful Nights," is being featured by many of vaudeville's best singers. The new number is well written, melodious and well within the capabilities of the average singer. It is one of the leaders in the Harris catalog.

MAUDE FULTON WRITING SONGS

Maude Fulton, the actress playwright, is again demonstrating her versatility and has taken up songwriting, and her first two numbers have recently been released by the Daniels & Wilson house. They are "Singapoo" and "Love's Rainbow."

FEIST MEN GET BIG BONUSES

Last week the Leo Feist, Inc., employees received their annual bonuses and each one received an amount which surpassed his greatest expectations. The Feist employees share in the profits of the concern and the great business done by the house during the past year accounts for the big cash distribution.

The profit sharing plan in the music field was originated by Mr. Feist a number of years ago, and since its adoption the yearly amounts given the men has increased by leaps and bounds. All records for big bonuses were broken by this week's distribution.

WOLFE GILBERT RETURNS

After a short tour of the Middle West vaudeville theatres, L. Wolfe Gilbert, the songwriter and publisher, is back in town for the holidays. During the vacation period he intends in addition to attending to his business affairs, to complete several new song compositions which he started while on his present vaudeville tour.

Gilbert's success on this trip has been greater than any he ever encountered and he will resume the tour as soon as the requirements of his business permit.

N. Y. TO HAVE MUSIC WEEK

From February 1 until February 7, New York is to celebrate a "Music Week." This was decided upon at a meeting of the representative music leaders and patrons of music held recently in the offices of the National Bureau for the Advancement of Music.

"Music Week" will be an all inclusive campaign. Music in industry, singing in the theatres, clubs and schools, special concerts by orchestras and artists are to be among the varied activities.

MAETERLINCK EXPECTED SOON

Maurice Maeterlinck, the Belgian poet and dramatist, is expected in this country at the end of this week, or early next. He left Havre, France, on the sixteenth. He comes here to attend the opening of his opera "The Blue Bird," which he and Albert Wollf wrote. The proceeds of the opera and Maeterlinck's lecture series will be devoted to several international charities.

STERN PREDICTS BIG YEAR

Jos. W. Stern, the music publisher, in speaking of the song business recently, said that the Stern house did more business during the past year than ever in the twenty-seven years that the firm has been in existence. For the coming year Mr. Stern predicts that all music records are to be broken.

FEIST HAS THREE HIT SHOWS

In "Monsieur Beaucaire" at the New Amsterdam, "Irene" at the Vanderbilt, and "Linger Longer Letty" at the Fulton, Leo Feist has three hit productions, an achievement of note in these days. All three shows are selling out at every performance and the music of each of the pieces is selling the country over.

WRITERS SHOWING SONGS

Carlo and Sanders, who with Richard Pascoe wrote "Hong-Kong," "I'm Sneekin' to Peek in Peekin," and "That Tumble Down Shack in Athlone," are in New York showing a number of new songs to local publishers. The "Athlone" song, which is published by Waterson, Berlin & Snyder, has met with much success.

STERN SONG FEATURED

Nat Renard and Betty Jordan, known in vaudeville as Renard and Jordan, have been routed over the Pantages Circuit, where they will show their new act, "The New Hotel Clerk." They were booked by the Jack Fox Agency and will feature the new Stern song hit, "Now I Know."

BERLIN SCORES BIG SUCCESS

Irving Berlin started his music publishing business a little over four months ago, and in the short space of time which has since then elapsed has met with a success that is truly remarkable. He has built up an organization now composed of one hundred and thirty employees and has established in addition to the publishing house on Broadway, fourteen large branch offices.

In building up his fine organization in this record-breaking time he has also written a collection of song hits which are rivaling the popularity of any of his previous successes. "You'd Be Surprised" and "Nobody Knows" are country-wide successes, while "A Pretty Girl Is Like a Melody" and "Mandy" from the "Follies" are among the leading operatic sellers of the year. The new songs, "Was There Ever a Pal Like You?" and "What a Day That Will Be," have started out like the famous Berlin hits of old, while the new Berlin blues rag, "I Left the Door Open and Daddy Walked Out," is being sought by hundreds of singers.

All the Berlin employees were remembered at Christmas and substantial checks were distributed.

$100,000 OFFERED FOR SONG

Harry Von Tilzer was offered the sum of $100,000 for the publication rights of his song hit "Carolina Sunshine" last week. While the new Von Tilzer song is a big success the country over, the sum offered is a record breaker, but Harry refused it without a tremor.

GOETZL SONGS IN "APHRODITE"

Dr. Anselm Goetzl, who supplied a number of the specially written songs for the Comstock & Gest production of "Aphrodite," has a beautiful number in "Alexandria," which is a big success in the production. The number is published by M. Witmark & Sons.

FOX TO OPEN IN NEW YORK

Sam Fox, the Cleveland, O., music publisher, is in New York looking for a suitable location for the establishment of a branch office. He intends to open in Chicago also as well as one or two other of cago as well as in one or two others of the large cities.

OLD YALE SONG DROPPED

By a vote of 856 to 841, Yale undergraduates, in a straw ballot counted recently, favored discontinuance of the old Yale song "Bright College Years" on account of its tune, which is the German melody of "Die Wacht am Rhein."

CLEVER NOVELTY RELEASED

Sherman, Clay & Co., of San Francisco, have released a clever novelty song entitled "Reaching for the Moon." The new number is by Arthur Freed, with a finely written melody by Oliver Wallace, composer of "Hindostan."

TED LEWIS IN PICTURES

Ted Lewis, the jazz king, is to be seen on the screen and is posing in a number of one-reel motion pictures which the B. C. Nice Co. are distributing in connection with a big song popularizing drive recently inaugurated.

FOX HAS NOVEL SUBTITLE

Sam Fox has coined a clever sub-title, which he is using in connection with his new song, "My Cairo Love." He calls it the "opera-style" song hit.

BUSY YEAR EXPECTED

Music men are without exception expecting a record-breaking year and everyone connected with the publishing business is planning a big campaign shortly after Jan. 1st. Writers are turning out songs in great numbers and publishers are predicting a record-breaking year.

BURLESQUE

MOUNT MORRIS TO OPEN MONDAY

MORTGAGE MATTERS SETTLED

It was reported last week that the American Burlesque Association was instrumental in getting the $247,000 in new mortgage money which the Ancient Order of Hibernians received on the Mount Morris Theatre and with which the organization will pay off two old mortgages, as well as other indebtedness.

The Mt. Morris Theatre last week passed from the control of the Fifth Avenue Amusement Company (Joseph Edelstein), which has held the house under lease for the last ten years, and was taken over for a period of twenty-one years by the S. H. M. Amusement Company, the letters standing for Sam Scribner, Rud Hynicka and Herbert Mack, all officials of the American Burlesque Association, which will add it to its wheel. The yearly rental during the lease will average upwards of $25,000. Leon Laski acted as attorney for the S. H. M. Company.

The theatre is situated at the northeast corner of Fifth Avenue and 116th Street, and is on a plot which measures 100.11x110 feet. The property is valued at upwards of $300,000. The lease held by the recent tenant, the Fifth Avenue Amusement Company, included a clause under the terms of which the Ancient Order of Hibernians could cancel after a certain length of time. The organization, it seems, has now availed itself of this privilege and, as a result, Edelstein closed the house last Saturday night.

However, after remaining dark during this week, it will open with a burlesque show next Monday night.

The "Cabaret Girls" will be the first attraction to play the house, and the shows will follow in order thereafter, coming to New York from Philadelphia to the Mt. Morris, and then to Wilkesbarre as originally intended. This announcement was made by President I. H. Herk last Thursday.

George Peck, manager of the house, has started his men to work making necessary repairs, rebuilding dressing rooms, decorating the interior and the lobby. A big electric sign will be installed in the front of the house during the week.

Peck started his men out early Monday morning billing the house and it looks as though all of Harlem, the Bronx and the East Side knows that the policy of the house has changed from pictures to burlesque.

BABE BURNETTE CLOSING

Lou Barry replaced Babe Burnette as soubrette of the "Bon Tons" last week at the Empire, Newark. Miss Burnette received her notice to close in Brooklyn. Miss Barry has been promoted from the chorus.

PLAYED FREED'S PART

During the sickness of Joe Freed, last Saturday at the Gayety, Brooklyn, principal comedian of the "Mischief Makers," Sam Raynor, second comedian, handled Freed's part in the show.

JOIN "MONTE CARLO GIRLS"

Alberta Fowler and Dot Morton, soubrettes, have been engaged by Tom Sullivan to replace Kitty Warren and Flo Owens, who left the "Monte Carlo Girls" in Boston. The Misses Fowler and Morton joined the show the same week.

WILL PLAY THE FOLLY

An announcement by G. H. Herk, president of the American circuit, this week, was that the American shows will, commencing this week with the "Blue Birds," play the Folly, Washington, for the next two months or so. Arrangements are under way to rebuild the Lyceum and work will begin at once, he stated.

The auditorium of the house will practically be new, and in place of the balcony and gallery there will be a balcony large enough to seat over 750. The lower floor will be reseated with new chairs and the entire house and lobby painted and decorated in the brightest and most artistic colors. There will be nothing much done to the stage, as that part of the house escaped fire damage, except by water.

The conductors have promised to have the house ready for an opening in about six weeks, when the shows will again play the Lyceum, which will have a seating capacity of 1,500. In the meantime, the shows will play the Folly, a little further down Pennsylvania avenue.

BILLY HARRIS CLOSES

Billy Harris, "straight" man of the "Broadway Belles," closed with that show in Philadelphia last Saturday night.

GOES INTO KAHN SHOW

Hazel Hargis, who recently closed with the Rose Sydell Show, opened at Kahn's Union Square Theatre Monday. She was booked by Ike Weber. Sadie Rose closed there last Saturday.

BURNS ASS'N. DANCES JAN. 16

The annual ball of the Charles Burns Association will be held at Tammany Hall on Jan. 16. Vaudeville specialties will be given, starting at 11 o'clock. Burns is well known in burlesque, as he is one of B. F. Kahn's right-hand men at the Union Square Theatre.

DOT BARNETTE IS BACK

PHILADELPHIA, Pa., Dec. 22.—Dot Barnette has recovered from her recent operation and opened here today with her company, the "Cabaret Girls," playing this week at the Bijou Theatre. She has been out of the cast since the Olympic, New York.

HURTIG TO OPEN CUBAN STOCK NEXT YEAR

WILL HAVE AMERICAN CAST

It was announced by Jules Hurtig last week that the firm of Hurtig and Seamon will place a permanent burlesque stock company in Havana, but owing to certain conditions that have arisen in the past few weeks, the company will not open until next season.

It is the plan to place a first class company of well known burlesque stars in the house and make them as popular as they are in America. They will have no less than twenty principals and forty girls in the chorus.

There is no doubt but what this class of entertainment would pay in the southern city.

BALL SET FOR JANUARY 6

The reception and ball of the Theatrical Stage Employees' Local Number 4, I. A. T. S. E. and M. P. M. O. of U. S. and C., will be held at Trommer's Hall, East New York, Jan. 6.

MURPHY TAKES FOX'S PLACE

Eddie Fox closed with the "Monte Carlo Girls" last Saturday at the Gayety, Brooklyn. Frank (Rags) Murphy opened in his place. Murphy, it was announced last week, would go to the National Winter Garden, but accepted Sullivan's offer instead.

GIVE PARTY FOR REEB

A theatre party was tendered to Fred Reeb last Thursday night at the Gayety, Brooklyn, by the 77th Division Club, comrades from overseas. There were one hundred and fifty in the party.

FAGIN BACK IN SHOW

Chas. Fagin has returned to the cast of "Girls a la Carte," relieving Chas. Quinn. Harry Bentley is with the show, working opposite Jim Coughlin.

BAKER'S "TEMPTERS" SHOULD WIN

Charlie Baker was right when he told us his "Tempters" was a good show. We caught it last Thursday night over at the Star and found it an excellent entertainment; in fact, a far better show than many we have seen at this house this season.

But, when he said it was a better show than his "Sweet Sweetie Girls" we do not agree with him. Of course, it is a different style of show and does not depend upon bits as much as the other, having more of a book, with a few bits here and there. Neither does the cast, with a few exceptions, line up as well as that of the "Sweet Sweetie Girls."

Baker has given the "Tempters" a fine production from a scenic and costume standpoint. The electrical effects and fixtures are big features. He no doubt spent considerable money in all these things and they show it. The first part is opened by a prologue, with seven scenes following.

The burlesque was in one scene, depicting a room in the Rajah's Palace. This is one of the best Turkish sets we have ever seen in burlesque and models are introduced in a novel manner. They are posed in back of panels in the wall, with the panels drawn, thus showing the models in union suits.

Bert Bertrand is the principal comedian and is seen to better advantage than at any time in the past. He is a clever Hebrew comedian and a fast and hard worker. This is the first time we have seen this young fellow with a real good production and material and he stands out, as a comedian.

A duet offered by Jim McInerney and Gertrude Ralston early in the evening was the first number to take a real encore. The audience didn't seem to warm up to the numbers very well, so the musical director forced a few encores during the performance. The duet went over very well, however, and was deserving of what it got.

A very funny bit was the description of a crap game by Bertrand to Miss Ralston. "You'll find out" bit was another that got good results. It was given by Bertrand, Sid Rogers and Joe Curley.

Jim McInerney scored in his specialty in one when he offered two numbers. They were good and he knew how to put them over.

The interior of a Chinese Joint, in which a melodramatic "dope" act was offered by several principles, held the interest of the house and was a novelty for a burlesque show. The set and hanging lamp added realism to the scene.

Sid Rogers is doing comedy opposite Bertrand. Gertrude Ralston is the prima donna and displayed some very pretty gowns. She had the singing hit of the show in "Sleepy Moon." She also offered a Chinese number cleverly. Jim McInerney handled the straight carefully and made a neat appearance.

Johnny Bell did bits and, in a wooden shoe dancing specialty, was very successful. This boy is a corking good hoofer. Joe Curley is doing a few character bits. Margie Hilton is slowing up a bit. She doesn't show the speed she did in the past.

There are a pretty lot of girls in the chorus and they all work hard to get the numbers over. We could notice no stalling, which is unusual, as in nearly all burlesque choruses there will be found one or two girls cheating in the second or third line. They are handsomely costumed, each set carrying out the effect of the number. In the aviator number the girls wore leather dresses.

The "Tempters" is a good comedy show, with a production worth while and there is no reason why it should not come in a big winner at the end of the season.

SID.

"BATHING BEAUTIES" WHEN IT GETS SET WILL BE GOOD SHOW

George W. Gallagher and Rube Bernstein's "Bathing Beauties," which had its initial opening in Providence the week before last, opened at the Olympic last week.

Bernstein should be congratulated on getting together such a good cast in the remarkably short time he had and putting on the show he has. The piece was not set yet when we caught it last Tuesday afternoon, but it has the makings of a great entertainment. In a week or so, it will be running along smoothly and should be the best show Bernstein has ever put on. He has given it a great scenic and costumed production, and it has good electrical effects as well.

The program states that Ray Perez staged the entire production, but it looks as though the hand of Charlie Baker can be seen so far as the book is concerned. Perez staged the numbers, which look well from the front.

Sid Winters and Jack Hunt are the principal comedians and work hard to get the comedy over. Winters is doing his "tad" and is funnier in this show than when we last saw him. He has changed his makeup also. Winters is a good Irish comic, he can sing and is a good "hoofer." Hunt is a bumping tramp comedian who is going to be heard from before long. He is a funny fellow and a glutton for work. As soon as he is set they are going to talk about him along the circuit.

The show has a good "straight" in Ray King, who is new to us. He is a fine appearing chap, a good talker and a fine dresser. He has a good singing voice and knows how to "feed" the comedians for laughs.

Al. Flatico, an excitable little "wop" comedian, portrays the part of a black hander and carries it off well. He has a good makeup and dresses the part as it should be.

A neat looking juvenile is Dudley Farnsworth, who does a bell hop in the first part and handles it very nicely. He is a dandy dancer and can lead a number. He dresses well.

Lillian Held, a distinguished looking woman with a pleasing personality and flashing red hair, is the prima donna. She is a good type for a show and has a prima donna voice. She does very well in scenes and can read lines. Her costumes are very pretty.

Helen Lloyd, a shapely little miss, is the soubrette. She has most of the fast numbers and knows how to put them over. She is a dandy dancer and wears pretty dresses. She is also in a number of scenes and handles herself well. Cecil Jefferson is the ingenue.

Winters offered a specialty, singing a parody and finishing with a fast wooden shoe dance that went over big.

The "husband" bit pleased, the way Hunt and Miss Held did it, as did the "rose" bit offered by Winters, Flatico and Miss Lloyd. One of the chorus girls followed with a neat toe dance that was gracefully executed.

The "poor family" bit was done by Winters, King and Miss Jefferson and it pleased.

The "watch" bit was handled nicely by Hunt, Winters, King and Miss Lloyd.

Flatico, in a specialty, was very successful, opening with a song which he put over satisfactorily. He followed this by playing a violin most creditably. The "hero" bit was well done by Winters, Hunt and Miss Held.

Miss Held offered a specialty that won applause. The "political" bit was liked the way Hunt, King, a chorus girl and the Misses Held, Lloyd and Jefferson did it. The "ghost" bit caused amusement as offered by Hunt, Winters, King, Flatica and Farnsworth.

The management selected a fine looking lot of girls, most of them being new to burlesque. They sing well and work nicely together. The show has some catchy and tuneful music and bright scenery of good color effect.

There is no doubt that this show, when it is set, will go along and play to big business, as it is the style of show they Freed's part in the show.

WILL DROP BURLESQUE

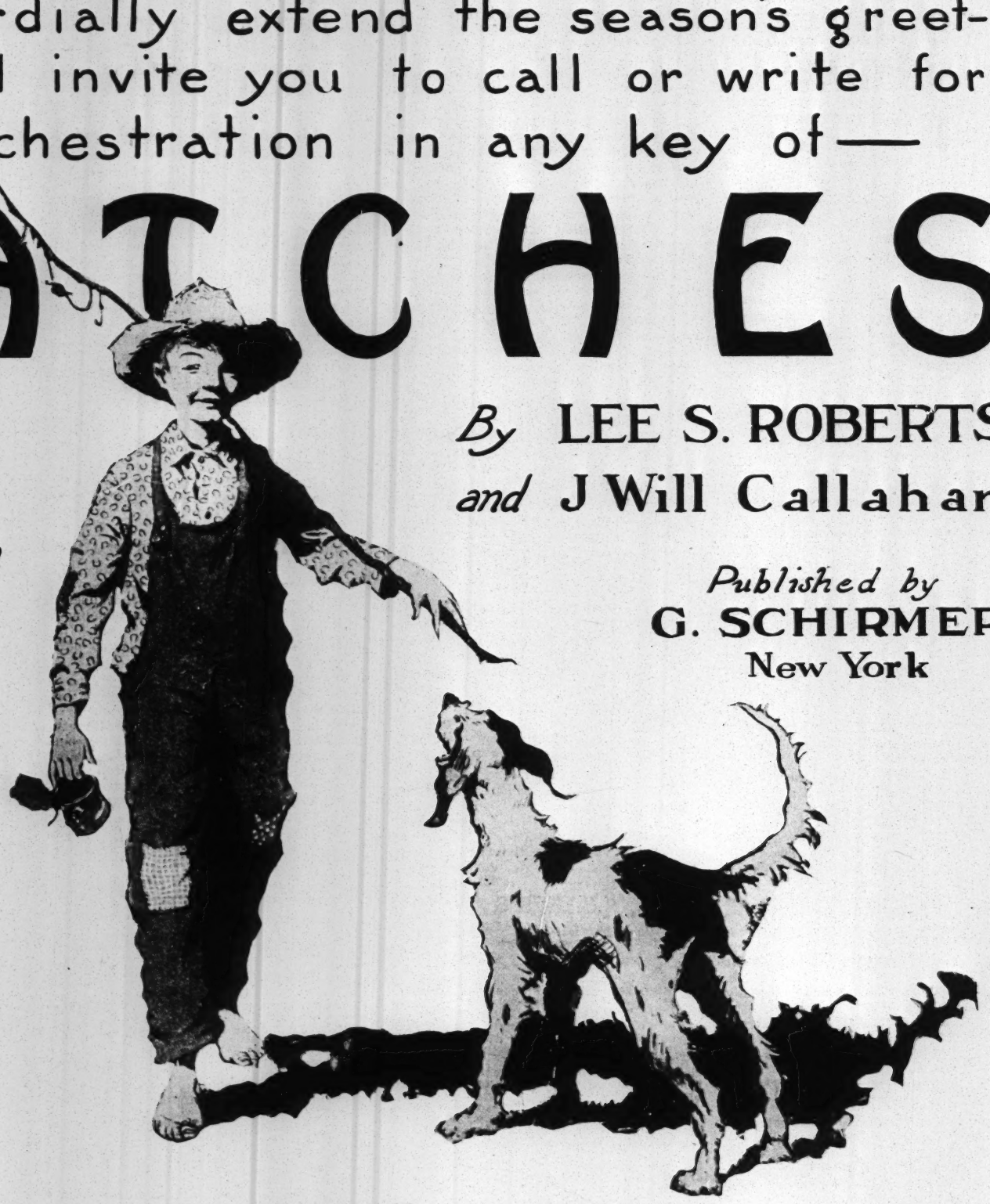
SCHENECTADY, N. Y., Dec. 20.—The Hudson Theatre, playing the attractions of the National Burlesque Circuit this season, will change its policy and open early in January as a dramatic stock house, with Smythe Wallace and Corinne Cantwell as the stars. It is said that Sam J. Schoninger, of New York, who has the house, has taken a ten-year lease on it.

Merry Christmas

We cordially extend the season's greetings and invite you to call or write for the orchestration in any key of—

PATCHES

The Fox Trot Sensation



By LEE S. ROBERTS
and J Will Callahan

Published by
G. SCHIRMER
New York

Christmas! The Season of precious memories - memories of childhood - childhood with its PATCHES

VAUDEVILLE BILLS
For Next Week

NEW YORK CITY.

Riverside—Ben Bernie—Yates & Reed—Ella Shields—H. Herbert & Co.—Vie Quinn & Co.
Colonial—Emmett, DeVoy & Co.—Gautier's Bricklayers—Ara Sisters—Lane & Moran—Irene Franklin—Otto Bros.
Alhambra—Gruber's Animals—Helen Davis—Martin & Webb—Kitty Gordon—J. Wilson Co.
Royal—The Briants—J. Hughes Duo—Alice Lloyd—"Puppy Love Co."—Helene Vincent—Victor Moore & Co.

BROOKLYN, N. Y.

Orpheum—Ann Gray—Juggling Nelsons—Toto—Swor Bros.—Cora Y. Carson Eight—H. Watson & Co.—"Columbia & Victor."
Bushwick—Fallon & Brown—Whiting & Burt—Nolan & Nolan—"Gems of Art"—Dorothy Herman.
Buffalo—Miller & Capman—Navassar Girls—Jas. & Betty Morgan—Nan Gray—Mr. & Mrs. J. Barry.

BALTIMORE.

Maryland—Prosper & Morcet—Brendel & Burt—Bailey & Cowan—Primrose Four—Blossom Seeley Co.—Jackie & Billie—Stone & Hayes—Juliet—Dancing Kennedys.

BOSTON.

Keith's—Ruth Roye—J. R. Johnston & Co.—Koban & Co.—Walter Weems—Demarest & Collette—McKay & Ardine—The Nagleys.

CLEVELAND.

Hippodrome—Nitta Jo—Rome & Cullen—Zardo—Gibson & Connelli—Olympia Desvall—Whipple, Huston Co.—Boe Palmer & Co.—Three Lordons—Dillon & Parker.

CINCINNATI.

Keith's—Quixey Four—Stanley & Birnes—J. & S. Leonard & Co.—Kiss Me—Lillian & Twin Bros.—Lillian Herlein—Jack Hanley.

COLUMBUS.

Keith's—Jack Lavier—Sidney Phillips—Great Richards—Allan Brooks & Co.—Moran & Wiser—Findley & Hill—Les Geniis.

DETROIT.

Temple—Imhoff, Conn & Cor.—Lady Sen Mei—"Rubeville"—Enoz Frazere—DuFor Boys—Reynolds & White—De Wolf Girls.

DAYTON.

Keith's—"Dream Stars"—Potter & Hartwell—Sylvester & Vance—Morris & Campbell—Loney Haskell—Breen Family.

ERIE.

Colonial—Four Harmony Kings—Wm. Gaxton & Co.—Hamilton & Barnes.

GRAND RAPIDS.

Empress—J. C. Morton & Co.—Dickinson & Deagon—Countess Verona—Mr. Herman—Belle Baker.

HAMILTON.

Lyric—M. & J. Dunedin—Sully & Houghton—Sabini & Goodwin—May Wirth & Co.

INDIANAPOLIS.

Keith's—La France Bros.—Jazzland Navy Oct.—Joe Towle—"$5,000 a Year"—Pielert & Schofield—Hunting & Francis—Jean Barrios—Rice & Werner.

LOWELL.

Keith's—Bobbe & Nelson—Kirksmith Sisters—Wallace Galvin—Kimberly & Page—Mason & Gwynne—Donald Sisters—Sultan.

LOUISVILLE.

Mary Anderson—V. & E. Stanton—Vinie Daly—J. C. Nugent—Magic Glasses—Wm. Brack & Co.

MONTREAL.

Princess—Alice Hamilton—Nina Payne & Co.—Crawford & Broderick—Everest's Monkeys—Eileen Stanley—Bert Baker & Co.—Johnny Jones.

PORTLAND.

Keith's—Allan Rogers—Herbert's Dogs—Evans & Wilson—LaToy Bros.—Reynolds & Donegan—Gardner & Hartman.

PITTSBURGH.

Davis—Vallecita's Leopards—Jas. Hussey & Co.—Frances Kennedy—Mary Howard & Co.—Rockwell & Fox.

PHILADELPHIA.

Keith's—Rae E. Ball & Bro.—Morgan Dancers—Buzzell & Parker—Duffy & Sweeney—Roode & Francis—Great Lester—Caits Bros. & Co.—Macart & Bradford.

PROVIDENCE.

Keith's—Wilton Sisters—Worden Bros.—Geo. Yeoman—Eleanore Cochran—Once Upon a Time.

ROCHESTER.

Temple—F. Dobson & Co.—Peggy Bremmen & Bro.—Emma Stevens—Patricola & Myers—Alfred Latell & Co.—Permane & Shelly—Libonati.

TORONTO.

Shea's—Newhoff & Phelps—Diani & Rubini—Playmates—V. Bergere & Co.—Nestor & Vincent—Kellam & O'Dare—Herbert Clifton.

TOLEDO.

Keith's—Powers & Wallace—Winston's W. Lions—Helena Fredericks & Co.—Beatrice Morgan—B. & F. Mayo.

WILMINGTON.

Garrick—Courtney & Irwin—Orphen's Comedy Four—W. & H. Browne—Newell & Most—Toyland.

WASHINGTON.

Keith's—Myers & Noon—Ward & Van—Anatol Friedland—Bartholdi's Birds—Marguerita Sylva—Joe Cook—Emerson & Baldwin.

YOUNGSTOWN.

Hippodrome—Elizabeth Murray—O'Neil & Keller—Walter Brower—Rinaldo Bros.—Camilla's Birds—H. Remple & Co.—Wilson & Larson.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Wheaton & Carroll—Julius Tannen—Farrell Taylor Co.—Bronson & Baldwin—Ja Da Trio—Stephens & Hollister—Jimmy Savo Co.—Baraban & Grohs—Rosa King Co.
State Lake—U. S. Glee Club—Bert Melrose—Black & White—Lazar & Daley—Jimmy Casson & Hazel Kirk—Martin & Florence.
Majestic—Wilkie Bard—Guiran & Marguerite—Patricola—Comfort & King—Kingsley Benedict Co.—Dunham & O'Malley—Jack Inglis—Herman & Shirley—Regay & Lorraine Sisters.

CALGARY AND VICTORIA.

Orpheum—Ruth Budd—Bob Hall—Lyons & Yosco—Lew Brice & Co.—Elfreda Wynn.

DES MOINES.

Orpheum—Not Yet, Marie—Ford & Urma—Lee & Cranston—Muriel Window—Donald Roberts—Kennedy & Nelson—Lightners & Alexander.

DENVER.

Orpheum—Harry Green & Co.—Claudia Coleman—Green & Myra—Princess Radjah—Wood & Wyde—Casting Wards—Samaroff & Sonia.

DULUTH.

Orpheum—Alice Eis Co.—Una Clayton Co.—Edith Clifford—Burt & E. Gordone—Sam Hearn—Ishikawa Bros.—Seven Honey Boys.

KANSAS CITY.

Orpheum—The Pickfords—Sidney & Townley—Saranoff & Girls—Wm. Ebs—Albertina Rasch Co.—Harry Breen—Robbie Gordone—Jas. J. Morton.

LINCOLN.

Orpheum—U. S. Jazz Band—Venita Gould—Kitner & Reaney—Lydell & Macey—Lillian Shaw—Eugene Bros.—Arthur West & Co.

LOS ANGELES.

Orpheum—Lambert & Ball—Meredith & Snoozer—Fox & Ward—Jerome & Herbert—Geo. Price & Co.—Van Cellos—Beginning of World—Gertrude Hoffman.

MEMPHIS.

Orpheum—Cressy & Dayne—Emma Carus & Co.—Will M. Cressy—Five Lloyds—"Current of Fun"—Ray Snow.

MILWAUKEE, WIS.

Majestic—Wm. Rock & Girls—Robins—Ted Doner—Jennie Middleton—Ergotti's Lilliputians—Royal Gascoignes.

NEW ORLEANS.

Orpheum—Putting It Over—Barnes & Crawford—Ashley & Dietrich—The Vivians—Foley & O'Neil—Bob Tip & Co.

OMAHA.

Orpheum—Henry Santry & Band—B. & H. Mann—F. & O. Walters—Levitation—Fern King Co.—The Man Hunt.

MINNEAPOLIS.

Orpheum—Nellie Nicholas—Mme. Ellis—Tango Shoes—Werner Amoros Troupe—Duffy & Caldwell—The Seebacks—Jason & Haig.

OAKLAND.

Orpheum—Hyams & McIntyre—Rigoletto Bros.—Stuart Barnes—Grace De Mar—Barber & Jackson—Frawley & Louise.

PORTLAND.

Orpheum—Nat Nazarro & Band—Dolly Kay—The Rickards—Chic Sale—Bensee & Baird—Roy & Arthur—Travers & Douglas.

SACRAMENTO AND FRESNO.

Orpheum—Overseas Revue—Cartmell & Harris—A. & F. Stedman—Watts & Hawley—Jas. H. Cullen—Sterling & Marguerite.

ST. LOUIS.

Orpheum—Bessie Clayton Co.—Rae Samuels—Walter C. Kelly—Ed & B. Conrad—Nash & O'Donnell—Harry Rose—Maleta Bonconi—Lohse & Sterling.

SAN FRANCISCO.

Orpheum—Gus Edwards & Co.—Jordon Girls—Ernest Evans & Co.—Jack Osterman—Marshall Montgomery—Arnaut Bros.—Howard's Ponies—Gallagher & Martin—Ford Sisters & Band.

SEATTLE.

Orpheum—Marmein Sisters & Schooler—Billy McDermott—Four Mortons—Black & O'Donnell—Hudler, Stein & Phillip—Master Gabriel Co.—The Duttons.

SALT LAKE.

Orpheum—Eva Shirley & Band—Salon Singers—"Indoor Sports"—Phina & Co.—Collins & Hart.

ST. PAUL.

Orpheum—Stone & Kaliz—Kenney & Holles—Tennessee Ten—Elsa Ruegger & Co.—Pisano & Co.—Burns & Frabito.

VANCOUVER.

Orpheum—"Extra Dry"—Pietro—Four Readings—Bernard & Duffy—Eva Taylor & Co.—Lachmann Sisters.

WINNIPEG.

Orpheum—Francis Renault—Chas. Grapewin Co.—Steele & Winslow—Bert Fitzgibbon—Ivan Bankoff Co.—Welch, Mealy & Montrose.

(*Continued on Page* 109)

To Our Innumerable Loyal Friends

A MERRY CHRISTMAS and A HAPPY NEW YEAR

NOW I KNOW

A Phenomenal Fox Trot Ballad with which to start the New Year.

YOU DIDN'T WANT ME WHEN YOU HAD ME

A Sweeping Ballad Success from Coast to Coast.

THE BLUES

MY NAUGHTY SWEETIE GIVES TO ME
A Real "Blues" Hit—Great for Any Act.

GOOD-NIGHT DEARIE

Artistic song for better class singers.
By the writers of "Now I Know" and "Kentucky Dream."

BUBBLING OVER

This is that sensational "Bubbling" Song.
By the writer of "I'm Forever Blowing Bubbles."

KENTUCKY DREAM

The waltz song classic—Beautiful for harmony effects—Dandy for musical acts.

SOME DAY YOU'LL WANT ME BACK

Successor to "Wait and See." By the same writers.

HAWAIIAN BLUEBIRD

A sensuous Hawaiian waltz melody and a tender appealing lyric.

HONEYMOON

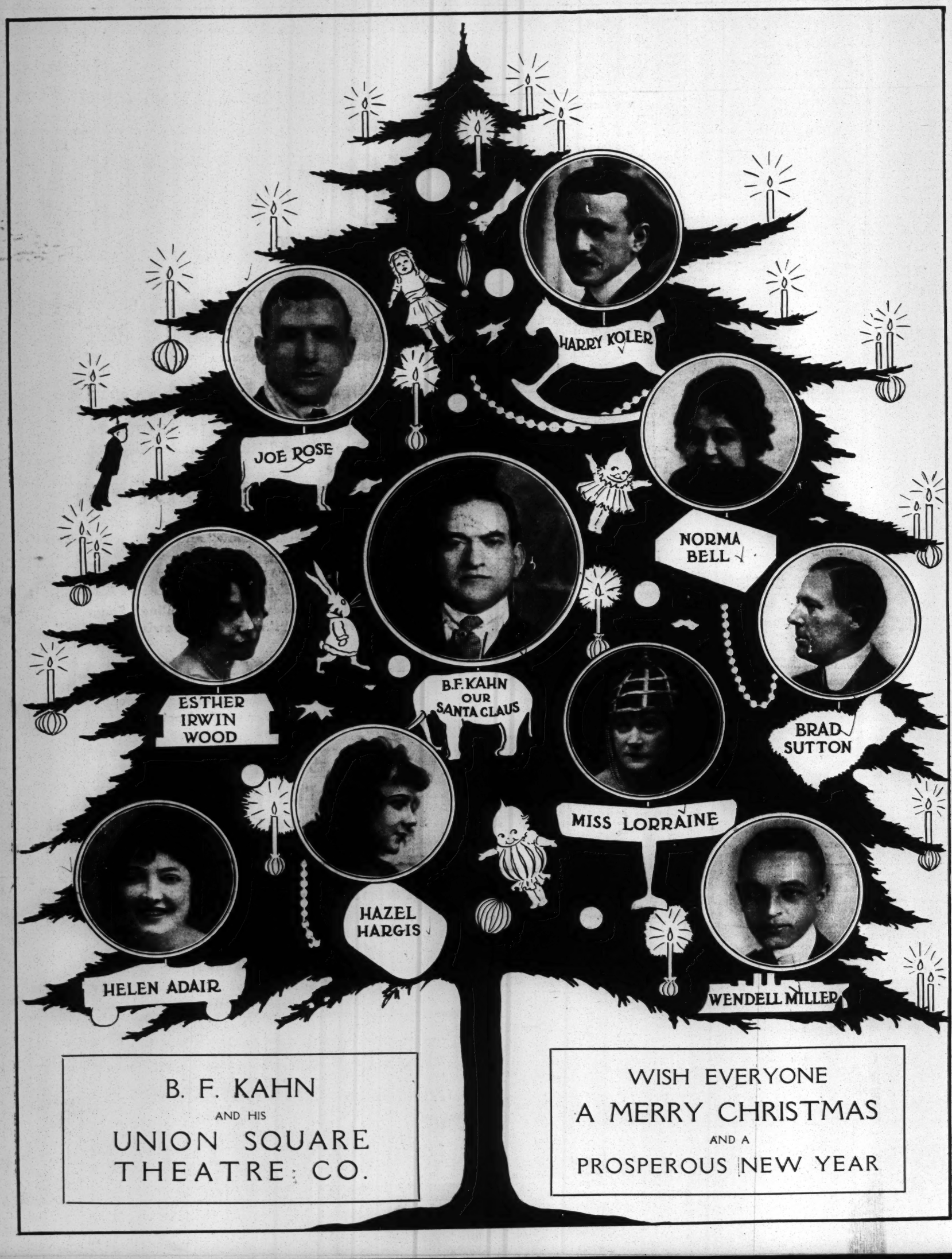
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B. F. KAHN
AND HIS
UNION SQUARE THEATRE CO.
WISH EVERYONE
A MERRY CHRISTMAS
AND A
PROSPEROUS NEW YEAR

The **La Toy Brothers** will sail for England in March.

Florence Randall will do a new act with **Frank C. Harris.**

Henry Ashford has been added to the cast of "Scandal."

Midgie Miller has joined **Roscoe Ails** in his vaudevilel act.

Marie Cahill will return to vaudeville shortly in a new act.

Bary and Howard will open out of town next week in a new act.

Marcella Shield opened in a new act last week called "The Cat."

Stephen Wright has been engaged for a role in "The Purple Mask."

Vivian Tobin has been engaged by **Henry W. Savage** for "Shavings."

Murray Fink is now affiliated with Sam Kessler, filling Sidney Clare's place.

Jack Cronin has been routed over the Loew time in his new novelty single.

Walter Messinger is in San Francisco in advance of "Up in Mabel's Room."

Florenz Tempest is suing **Joseph E. Shea** for divorce. She asks no alimony.

Frederick Arthur has been engaged by **Earl Carroll** for "The Way to Heaven."

The Royal Marimba Band has been engaged by the Palace Hotel, San Francisco.

Ella Shields, English male impersonator, is here to play some vaudeville time.

Gertrude Barnes is returning to the stage after an absence of eighteen months.

Bee Palmer is rehearsing a new act with which she will open about January 1.

Arthur Neale, the vaudeville writer, is collaborating with **Louis J. Fay** in writing songs.

Virginia Earle, of "The Velvet Lady" cast, is seriously ill in a hospital in Milwaukee.

Harry Nugent took up the advance work of the "Mischief Makers" in Trenton Monday.

Charles Belmont Davis has been engaged as a writer of scenarios by **Myron Selznick.**

Louis Pincus is suing **Herbert Evans** for commission, due him for booking "Submarine. F-7."

Franklyn Ardell is to be seen shortly in a new sketch written for him by **Samuel Shipman.**

Clarence H. Mackay has been elected president of the New Boston Symphony Orchestra.

Dolores will be starred in the new play that F. Zeigfeld and Walter J. Kingsley are writing.

Mabel Taliaferro will be seen in vaudeville soon in a playlet called "And There Was Light."

Billy Koud is rearranging the cast, and putting new numbers in the "Bringing Up Father" show.

Paul Burns, the comedian, has been added to the cast of "The Greenwich Village Follies."

Ted McLean presented three different acts last week in which he and **Genevieve** Lee appeared.

Jimmy Watts will appear in "The Midnight Whirl" as well as at The Greenwich Village Follies.

ABOUT YOU! AND YOU!! AND YOU!!!

C. A. Hoehn and **Julia Phillips,** both professionals, were married in Nashville, Tenn., recently.

Byron and **Jennings** have been routed over the W. V. A. time in their new act, "By the Way."

Gordon and **Key** will open in a new act, written by **Henry Marcus,** next week on the Keith time.

Harry Houdini, who has been in California making pictures, returned to New York last week.

Chester Rice is now doing the publicity for the Princess Theatre, managed by Comstock and Gest.

Wish Wynne has six weeks left of her contract with the Keith people, calling for $1,500 a week.

Jean Newcomb has been added to the cast of **Victor Herbert's** latest operetta, "My Golden Girl."

Fritz Adams has joined the cast of "The Master Thief," with **Francis X. Bushman** and **Beverly Bayne.**

Jack Welch is now connected with The Selwyns, having severed his connection with H. H. Frazee.

Margaret Severn has left the cast of "Linger Longer Letty" in order to appear in "The Whirlwind."

The **Hanneford Family** have been signed as one of the features of the Sells-Floto Circus for next season.

Irving Dillon has returned to the Alcazar Stock Company in San Francisco, after an absence of eight years.

Enrico Caruso and his wife last week became the parents of a baby girl, born on Thursday the 18th.

T. L. Corwell, formerly with the L. L. Vosburg Orchestration Service, has opened an office in Philadelphia.

Ossip Dynow, author of "Nju," will succeed Emanuel Reicher as art director of the Jewish Art Theatre.

Bill Casey is managing one of the "Bathing Girls" shows and has temporarily abandoned agenting.

Cyril Scott has been engaged for a role in "Mama's Affairs," the Harvard prize play. He completes the cast.

Gail Kane has left the cast of "The Woman in Room 13," to be starred in a production by **Frank Reicher.**

The Romanos, Fred Kornau, and **Zimmin,** three German acts, have sailed for Germany to play dates there.

Vivian Delmore, in private life **Miss Lillian Clift,** will be married on Christmas to **John Rosene,** of St. Paul, Minn.

May Hixon reports that her dancing school in Elizabeth, New Jersey, which she recently opened, is successful.

Sadie McDonald, of the vaudeville team of **Charles and Sadie McDonald,** is recovering from the effects of an operation.

Rudyard S. Uzzell, president of the R. S. Uzzell Corporation, is back in New York after a tour of the middle west.

Bill Dooley, who formerly did a "single" in vaudeville, is rehearsing a new act in which he will be assisted by two girls.

Jack Hazard is to be featured by **Charles Dillingham** in "The Night Boat," which opens in Baltimore on January 29.

Winnie James, a niece of **Kitty Gordon,** has been introduced into the act, she and her daughter, **Vera Beresford,** are doing.

Yvonne Garrick has been engaged by **Carlo Litten** to appear with him in his French plays at the Lenox Little Theatre.

C. A. Grimm, of the **C. Albert Grimm, Inc.,** firm of music publishers, was injured in an automobile accident in Chicago last week.

W. E. Tiffany and **Coletta Ellsworth** have been placed with the "Bringing Up Father" show by the Bennett Booking Agency.

Marie Colebrook, leading lady with **Leo Carillo** in "Lombardi, Ltd., was married on December 12, to **Paul T. Carroll** in San Francisco.

Otto Bruch and **Marie Green,** both members of the orchestra in the Palace Theatre, Little Rock, Ark., were married on December 7.

Mr. and **Mrs. Blythe,** both members of the Littlejohn United Shows, announced the birth of a boy, at Elba, Alabama, on December 4.

Allen Edwards and **Ruth Mabee** replaced **Harry Pauley** and **Marie Francessco** in the cast of the number one "Listen Lester" show.

Sidney Clare has severed connections with Sam Kessler in the Strand building and is now connected with the office of Arthur Lyons.

Alfred J. Moore, leader of the U. S. Jazz Band, will leave the act on the completion of its tour to run for a political office in Massachusetts.

Allan Schnebbe was given a reward of $100 for finding a brancelet lost in the Hudson Theatre by **Mrs. Joseph Widener,** of Philadelphia.

Mel Travers and **Irene Douglas** have started a tour of the Orpheum Circuit in their act called "Morning Glory," by **Grace Bryan.**

Alfred Lunt and **Helen Hayes,** who have been out of the cast of "Clarence" for several days because of illness, have resumed their roles.

Elbert Bellyn, Chicago playwright, will have one of his comedy-dramas called "A Spring Surprise," produced at one of the loop theatres soon.

Harry Tighe, formerly with **Sylvia Jason,** is rehearsing with a new partner, **Alma Francis,** making the tenth partner he has had in five years.

Ted Fletcher, of **Fletcher** and **McKinney,** and **Buster Edwards,** comedienne with the "Gold Link Girls," were married in 'Frisco on December 4.

Francis Murphy, a singer of Los Angeles, has filed a petition in bankruptcy with the U. S. District Court. His liabilities are $2,000 and his assets $50.

Ottokar Bartik, ballet master of the Metropolitan Opera House, will produce a spectacular show for the Coliseum, Chicago, during the coming Spring.

Frederick C. Schanberger, manager of the Maryland Theatre in Baltimore, was tendered a testimonial dinner in his honor by the Maryland Country Club last week.

Fred Walters, in advance of "Friendly Enemies" closed last week at Concordia, Kan., and returned to New York. The show will close at the same place. Walters will go out ahead of another Broadway show.

Guy Bolton and **George Middletown** have been commissioned by Comstock and Gest to write a new play for them to be produced in the Spring.

Helen Pennell, touring the Orpheum Circuit with the Winter Garden Violin Girls, will leave the act this week to be married to Lieut. **Leroy Campbell** on Christmas Day.

Hugh V. O'Connell is recuperating after being ill with pneumonia at a hospital in Hutchinson, Kansas, and will rejoin the "Twin Beds" company, in which he is the juvenile, in Los Angeles.

Joe McAnallan, the Irish tenor, has joined the Coburn Minstrel Show, after an absence of thirteen years from the company.

Bartle Bartholomew Doyle (**Charles Bartholomew**) and **Miss Claire Freeman,** both members of Comstock and Gest's "Oh, Lady, Lady" company, were married in Pittsburgh, Pa., last week.

Glenda Driscoll, claiming to be a film actress, caused the arrest last week of **Ernest Reeley,** who is supposed to be a professional ball player, on the charge of felonious assault and robbery.

Mark Linder and Company, in their playlet "The Wager," have returned from New England and have been booked for a return engagement over the entire Moss time, beginning December 18.

Hatty Darling, wife of **Herman Becker,** is to return to the stage in **Herman Timberg's** new version of "Chicken Chow Mein." She is a sister of **Timberg.**

Theodora Warfield, Edith Allen, Charles Clear, Frank De Mont, Gracia De Mont, Arthur Millar, Tom O'Hare, Marie Louise Gombier, Chester H. Miller, Dumbar Avirett, Libby Kipp, Eda Morris Wood, have been engaged for "The Grass Widow."

Elizabeth Marbury, who served overseas for the K. of C., and also arranged their entertainments in the Longacre Square Hut, was presented with a gold medal by Supreme Knight James A. Flaherty.

Ethel Sykes is being sought by **Arlington Peaslee,** who desires that anyone knowing of her whereabouts will communicate with him by writing to Dis. Arlington Peaslee, 3rd Company 1st Battalion, Box 60, Fort Leavenworth, Kan.

Louis Bennison, Hattie Burke, Elizabeth Hines, Carl Hemmer, Walter Gallagher, Robert Woolsey, Jack Raffeal, Edwin Forsberg, M. Waizman, George Kukor, Betty Kaye, Yvonne LaVoye, Maude Callahan, Kewpie Collier, Gene Diamond, Lilian Walls, Muriel Martin and **Ruth Alexander** comprise the cast of "Dere Mable," which Marc Klaw will produce shortly.

Bessie McCoy Davis, Bernard Granville, Jimmie Watts, Rath Brothers, Helen Shipman, Bennett and **Richards, Annette Rade, May Leslie, Margaret Morris, Nita Nadi, Gladys Zallian, Grace Beaumont** and the Century Grove Beauties have been engaged for the new "Midnight Whirl" atop the Century Roof.

Margaret Romaine, Sacha Jacobson, Orville Harrold, Mischa Levitski, Irene Williams, Frances White, Cecil Cunningham, Frank Tinney, Blanche Ring, W. C. Fields, Julia Arthur, Fannie Brice, Lillian Leitzel, Robinson Newbold, Tom McNaughton, Bertee Beaumonte, Aileen Poe and the chorus from "The Magic Melody," **Charles Purcell** and **Sigmund Romberg, Grace Fisher, Bert Levy, Sophie Tucker** and her band, **Carrie Reynolds, Jessie Standish, Frederick Santley** and **Virginia O'Brien, Oscar Shaw, Jane Richardson, Kittie Gordon, Jack Wilson, Mary Eaton, Keegan** and **Edwards, Flavia Arcaro, Anna Wheaton** and **Harry Carroll, Theodore Kosloff** and a new dancing partner were among those who volunteered their services for the New York American Christmas Fund Benefit last Sunday night.

Merry Christmas and a Happy New Year

RELEASED!!

The Big Song Hit From
"The Better 'Ole"

When You
Look In The
Heart of a Rose

The Song Hit of That Famous Show Hit

By Marion Gillespie and
Florence Methven

YOU
CAN'T GO
WRONG WITH A
"FEIST" SONG

SING A
"FEIST"
SONG. BE A
STAGE HIT

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MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall
NEW ORLEANS
115 University Pl.
ST. LOUIS
Calumet Building
CLEVELAND
Ellastone Building
BUFFALO
485 Main Street
INDIANAPOLIS
122 Pembroke Arcade
MILWAUKEE,
134 Grand Avenue

LEO FEIST, Inc.

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A Stone's Throw from the Palace Theatre

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Pantages Theatre Building
CHICAGO
Grand Opera House Building
PHILADELPHIA
Globe Theatre Building
DETROIT
213 Woodward Ave.
TORONTO
193 Yonge Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
836 San Fernando Building
PROVIDENCE
511 Caesar Misch Bldg.

Merry Christmas and a Happy New Year

A SENSATION!

THATS ALL!

THE

VAMP

VAMP A LITTLE LADY

By BYRON GAY, Composer of "Sand Dunes"

GET IT BEFORE IT GETS YOU!

YOU CAN'T GO WRONG WITH A "FEIST" SONG

SING A "FEIST" SONG. BE A STAGE HIT

BOSTON
181 Tremont Street
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall
NEW ORLEANS
115 University Pl.
ST. LOUIS
Calumet Building
CLEVELAND
Ellastone Building
BUFFALO
485 Main Street
INDIANAPOLIS
122 Pembroke Arcade
MILWAUKEE,
134 Grand Avenue

LEO FEIST, Inc.

711 Seventh Avenue,
New York City

A Stone's Throw from the Palace Theatre

Next to the Columbia Theatre

CINCINNATI
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SAN FRANCISCO
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CHICAGO
Grand Opera House Building
PHILADELPHIA
Globe Theatre Building
DETROIT
213 Woodward Ave.
TORONTO
193 Yonge Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
836 San Fernando Building
PROVIDENCE
511 Caesar Misch Bldg.

Merry Christmas and a Happy New Year

THE
WONDER NOVELTY SONG

FRECKLES

Words by Cliff Hess and Howard Johnson

Music by Milton Ager

EVERY ARTIST WANTED EXCLUSIVE
RIGHTS TO THIS ONE

YOU
CAN'T GO
WRONG WITH A
"FEIST" SONG

SING A
"FEIST"
SONG. BE A
STAGE HIT

BOSTON
181 Tremont Street
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall
NEW ORLEANS
115 University Pl.
ST. LOUIS
Calumet Building
CLEVELAND
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836 San Fernando Building
PROVIDENCE
511 Caesar Misch Bldg.

Merry Christmas and a Happy New Year

'Twill Charm Your Heart

GET IT TODAY

I Know What It Means To Be Lonesome

(I'M LONESOME, SO LONESOME FOR YOU)

By Kendis, Brockman and Vincent

You'll Love Its Rare Melody

YOU CAN'T GO WRONG WITH A "FEIST" SONG

SING A "FEIST" SONG. BE A STAGE HIT

BOSTON
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MINNEAPOLIS
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511 Caesar Misch Bldg.

Another "WORLD" Beater

BY THE WORLD-FAMOUS MELODY WRITER

ERNEST R. BALL

LOVE ME AND THE WORLD IS MINE

THESE ARE ALL HIS GREAT "WORLD" SUCCESSES

AS LONG AS THE WORLD ROLLS ON

ALL THE WORLD LOVES A LOVER

TURN BACK THE UNIVERSE (WORLD) AND GIVE ME YESTERDAY

ALL THE WORLD WILL BE JEALOUS OF ME

WITH A WONDERFUL LYRIC BY

J. KEIRN BRENNAN

WHICH COMPLETES A SONG OF BEAUTY & SIMPLICITY UNEQUALLED IN YEARS

BUT THIS

IT'S A NATURAL HARMONY NUMBER

SIMPLY GREAT FOR DUETS-TRIOS-QUARTETS

TO THE END OF THE WORLD WITH YOU

HIS VERY LATEST CAPS THE CLIMAX AND WILL SURELY BE SUNG

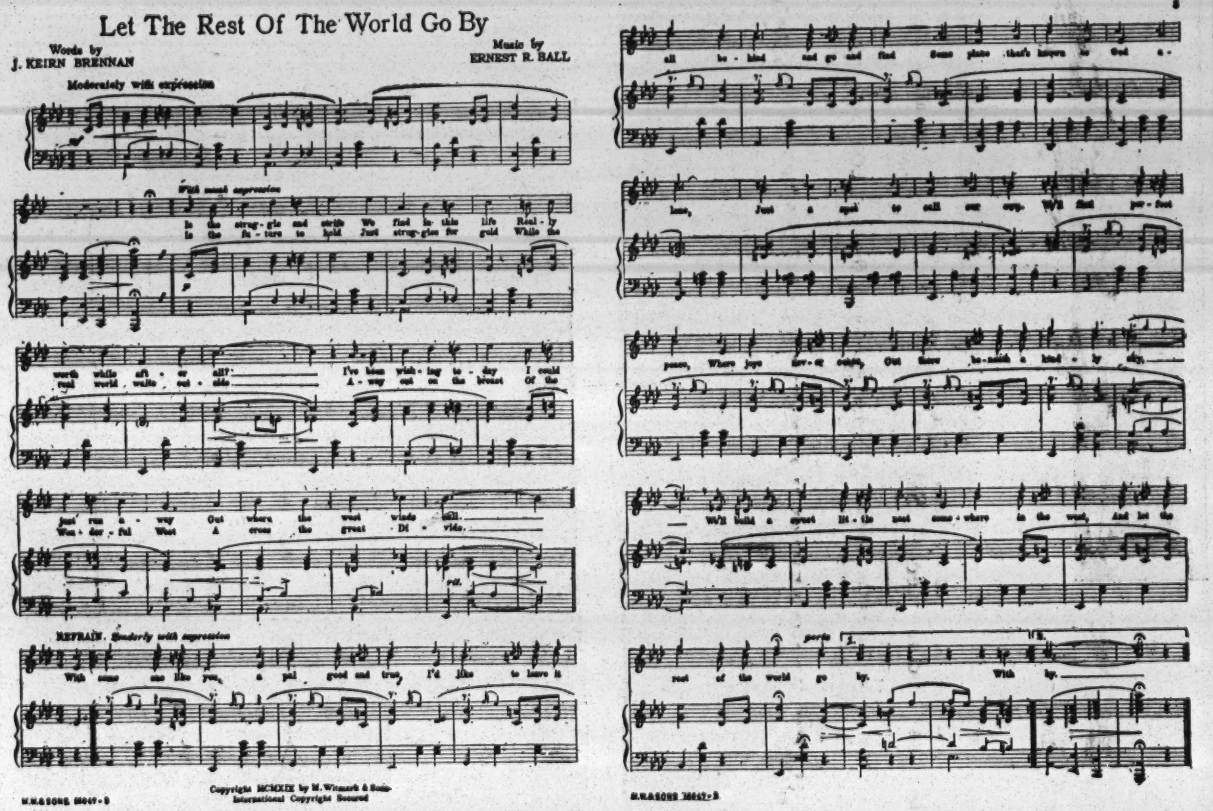
LET THE REST OF THE WORLD GO BY

IN EVERY PART OF THE CIVILIZED WORLD

ROLL ON BEAUTIFUL WORLD ROLL ON

PROF. COPIES AND ORCH. IN 5 KEYS

F, (b♭ to c), G, (c♯ to d)
Ab, (d♭ to c♭) Bb, (e♭ to f)
C, (f♯ to g)



TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

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H. ROSS McCLURE, St. Paul, Minn. Emporium Merc. Co.
SYDNEY KLEIN, Salt Lake City, Utah, 25 Whitmore Apts.
JOS. L. MANN, Denver, Colo. 420 Barth Block.
AL. WORTH, Cleveland, O. Fourth and Prospect Sts.
HAL. M. KING, Kansas City, Mo. Gaiety Theatre Bldg.
BILL HALLETT, St. Louis, Mo. 422-3 Holland Bldg.
DOC HOWARD, Cincinnati, O., 621 Main St.
BARTLETT HOLMES, Detroit 25 Detroit Opera House.
AL. COOK, 1562 Broadway, New York (Next to Palace Theatre.)
BARNEY HAGAN, Seattle, Wash. 500 Montellus Bldg.
CHARLES WARREN, London, Eng. 2-3-4 Arthur St., New Oxford St. W. C. p.
GABE NATHAN, Los Angeles, Cal. Superba Theatre Bldg.
AL. BROWNE, San Francisco, Cal. 508 Pantages Bldg.
JACK LAHEY, Boston Mass. 218 Tremont St.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ORIGINAL SHAKESPEARE'S BRING RECORD PRICES

American Book Connoisseurs Among Highest Bidders—Original Editions Cause Lively Bidding—Many Famous Libraries Sold at Recent Sales

LONDON, Eng., Dec. 19.—Americans in London have been known to pay high prices for what they want, including valuable books. But the recent sale of the Britwell Court Library, one of the most famous in the world, saw record prices. The volumes which brought the prices are those of the peer of all playwrights, Shakespeare.

Interest was aroused by the fact that two American millionaires, Henry E. Huntington and H. C. Folger, carried on a bidding battle over the most rare and precious of these volumes, the original edition of "Venus and Adonis." Both of these men have complete collections of original editions of Shakespeare with the exception of this one volume, and both wanted it badly, so badly, in fact, that one of them paid $75,000 for it.

George D. Smith, of New York, represented Huntington and offered $1,500,000 for the private purchase of the entire collection, just to get that one volume so that he could present his whole library, complete, to the State of California. This volume of Shakespeare was printed in 1599 and is one of the only three copies known to be in existence. Smith is buying at present for Huntington and Sir Thomas Lipton.

FRENCH FARCE MAKES HIT

LONDON, Eng., Dec. 19.—London is rather delighted over the French farce "Just a Wife or Two," which is being presented here. The play is from the pen of Christopher St. John and A. L. Ellis, who translated it from the French of Gerbdon and Armont.

The story has to do with a certain young man, Victor by name, who has been left a large fortune, on the condition that he marry one of two daughters. He arrives in his full splendor, only to find that the girls are engaged, and that neither of them cares to marry him. However, the money is there and must not be allowed to go to waste. So we find Victor married to the first daughter, Blanche, on the condition that he be only an honorary and platonic husband.

Blanche's sworn love returns from an expedition to South Africa and wants his own girl back. Victor gets a divorce. In order to keep the money, he must marry Janet, the younger daughter. This is done, on the same condition that he married Blanche. After a while, Janet and Victor find that they really love each other, so they become husband and wife in earnest. In the cast are Leslie Howard, C. Wordley Hulse, Bromley Davenport, Jack Verity, John Killner, Arthur Bowers, Joan Challoner, Hazel Jones, Jean Cavendish, Violet Blythe-Pratt, Joan Pereira, Ruth Evelyn and Elsie June. Edith Craig produced the play.

"LITTLE DEVIL" IS ALRIGHT

LONDON, Eng., Dec. 19.—The censors, lately, have been making a lot of fuss over "A Dear Little Devil," a play which they claimed was too risque, yet when seen, this little tale of love and mirth turned out to be nothing out of the way.

In the main, this play, only a tale of love, has a hero who gets himself into several entangling predicaments in order to save the good name of two girls who have been thrust upon him through no will or intention of his own.

One of them is a beautiful young city girl, wished upon him by his brother, and the other is a maid who has run away from home in order to escape a wedding for which she has no desire. Both find themselves in quite a little trouble when the parents of the runaway girl find her and want to know what's what. However, our hero has a glib tongue, and soon straightens things out satisfactorily.

In the cast of the piece, known now as "The Dear Little Lady," after the censors had forced a change of name, are Fred Kerr, Alex. Scott Gatty, John Deverell, Paul Arthur, Reginald Bach, Ethel Royale, Muriel Pope, Peggy Primrose. Allen Aynesworth was the producer.

INCREASE HAULAGE RATES

LONDON, Dec. 18.—There has been a decided and recent tilte in the haulage rates here and managers whose bookings necessitate a journey across London will find in the future their railway expenses increased. The new price scale, which comes into operation immediately, will be $5 per truck, with a minimum of $15. This will be exceptionally hard on the small manager, who, in most cases, only needs one truck.

Following the first of the year, the touring manager will receive another blow. At that time the minimum of passengers necessary to secure a free truck will be raised from ten to twenty-one passengers.

DECLARES 40 PER CENT DIVIDENDS

LONDON, Dec. 18.—Sir Alfred Butt has announced that on Tuesday he will declare a 40 per cent annual dividend on the ordinary shares of his Glasgow Alhambra, and, in addition, announces a reorganization of capital.

CATLETT RAPS PALACE CROWD

LONDON, Eng., Dec. 19.—Walter Catlett, the American comedian, has taken a rap at the audience that frequents Monday matinees at the Palace, New York. Catlett says that they are a bunch of disappointed, anxious, and out of work vaudevillians.

The cause for his remarks was the unkindly criticisms of American audiences that followed the icy reception Wilkie Bard received when he opened at the Palace. Catlett explained that the American audience is fickle and takes to vogues, and only the vogue in style at the time has any attraction for it.

LAUNCHES PROVINCIAL SHOWS

LONDON, Dec. 18.—Sir Alfred Butt, who controls a score or more provincial music halls, has announced seven tours following the holidays. They will include "The Kiss Call," which opens at Birmingham; "Who's Hopper?" for Glasgow, and "The Bird of Paradise," at Portsmouth.

WARREN GETS PLAY RIGHTS

LONDON, Eng., Dec. 19.—Charles Denier Warren, actor and play broker, has acquired the English rights to several successful French plays. Among them is a new piece to be called "The Manicure Girl." This is somewhat of a novelty, inasmuch as act one was written by Gailhard, and is laid in America. Act two, by Leon Cabello, is laid in Italy, and act three by Howard Carr, is laid in Ireland. Robert DeSimone wrote the libretto. He also secured the rights to "Saturnin," "Au Jardin de Murcie," "The Moon Maiden" and "His Excellency the Governor."

COCHRAN TO PRODUCE "DEBURAN"

LONDON, Dec. 16.—After Charles B. Cochran returns from America, where he will attempt to promote the Carpentier-Dempsey fight, he will give his attention to a new production called "Deburan," which he will place in rehearsal. "Deburan" was written by Sacha Guitry and will be presented in March. Seymour Hicks has already been signed for the role of Pierrot.

LONDON HIP HAS NEW MNGR.

LONDON, Dec. 19.—Fred Trussell has resigned as manager of the Hippodrome Theatre here and will be succeeded by Frank Boor. Trussell, who was for twenty years with Moss' Empire, retired because of poor health.

BUTT STAGING NEW REVUE

LONDON, Dec. 19.—"The Whirligig," a new musical revue by Sir Albert de Courville, will be presented at the Palace starting December 22, by Sir Alfred Butt. In the cast will appear Emma Trentini, Don Barclay, Maisie Gray, Donald Calthrop, Wanda Lyon, Jack Morrison and the Palace Girls.

LINCOLN "PASSES 350"

LONDON, Dec. 18.—John Drinkwater's play, "Abraham Lincoln," which opened in the United States this week, has passed its 350th performance at the Lyric Theatre on this side.

BROADHUST SIGNS TEAM

LONDON, Dec. 18.—Gordon Ash and his wife, Eva Leonard Boyne, have been signed by George H. Broadhurst. They will leave the cast of "A Temporary Gentleman" at the Kingsway Theatre to sail for America in a few days.

LORRAINE TAKES OVER HOUSE

LONDON, Dec. 20.—Robert Lorraine has taken over the Duke of York's Theatre here, where "The Girl for the Boy" will close its run tonight. Lorraine will present "Arms and the Man" there for an eight weeks' run, beginning Monday.

YANKEE SLANG "GETS" LONDON

LONDON, Eng., Dec. 19.—London audiences, which are particularly partial to American films, have only one fault to find with Yankee productions. They simply cannot understand the slang. One critic, in reviewing a recent William Fox Peggy Hyland importation, made the following remark: "It seems a pity that the sub-titles to American films cannot be put into intelligible English. To the majority of people over here the argot that is put up to elucidate situations makes confusion worse confounded."

RUSSIAN BALLET CLOSING

LONDON, Dec. 18.—The Russian Ballet, at the Empire, is scheduled to close its engagement with the evening performance Saturday. It will be followed by Harry Burns' American production, "The Red Mill."

JAMES WRITES FARCE

LONDON, Dec. 18.—Considerable discussion has arisen among London theatregoers over the new Henry James farce. Heretofore this author has confined his writing to the more serious vein and Londoners are finding it difficult to adjust themselves to a comedy by this author.

LILAC COMING CLOSES

LONDON, Dec. 18.—"The Lilac Domino," after a twenty months' engagement, will end its run at the Palace Monday evening. The following week will be occupied by rehearsals for Albert De Courville's new revue, "The Whirligig," scheduled as the next production.

LIKE MARIE NORDSTROM

LONDON, Eng., Dec. 19.—Marie Nordstrom, who is appearing here in "Let's Pretend," at The Coliseum, where she was booked for four weeks, has had her engagement extended by Sir Oswald Stoll to eight weeks. She returns to America in January.

AMERICAN DOING WELL

SYDNEY, Australia, Dec. 3.—Clanmore ("Billy") Jones, former tenor of the American act, the New York Comedy Four, but who is now a vocal teacher here under his family name of Jenkins, arranged the program of a successful show given at the Majestic Theatre, Goldburn, last Monday. The show was given in celebration of the eight-hour day for laborers recently inaugurated in Goulburn.

DISPUTE OVER AMERICAN ACT

SYDNEY, Australia, Dec. 3.—A controversy has arisen here between Bert Dudley and The Darraghs over the American act, "Drunk Again," which, it is claimed, was written by Harold Montague for Dudley.

Dudley claims he has the "Drunk Again" sketch copyrighted for Australasia; that he first presented the act at Clay's Bridge Theatre, Newtown, and that he has continued to present the act successfully since that time.

He says that last October, at the Princess Theatre here, he watched The Darraghs, and that the latter act, both in routine and material, was the same as the one he is using.

AMERICAN ACT SCORES

SYDNEY, Australia, Dec. 5.—Joe and Vera White, the American performers who scored heavily with their act while appearing in this country recently, have succeeded in establishing themselves just as favorably in New Zealand, where they are now fulfilling engagements.

BOOKED FOR WORLD TOUR

SYDNEY, Australia, Dec. 5.—Linda, the Tasmanian giantess, has been booked for a tour of the world, the booking having been arranged by Mrs. G. H. Jones.

ITALIAN LIBRETTIST DIES

ROME, Dec. 18.—Luigi Illica, the grand opera librettist, died yesterday. He had provided the words to fifty different operas, including those of Puccini, Mascagni, Cilea, Ciordano and Franchetto. Among them were "Iris," "La Boheme" and "Madame Butterfly." He had been ill for a number of years and had been unable to write.

PRINCETON PLAYERS DO WELL

The first offering of "The Triangle Club," Princeton's Theatrical Association, was given at the Waldorf-Astoria last Thursday night and turned out to be a surprise.

The piece is styled as a "melo-farce," with music, and was written, played and staged by Princeton undergraduates.

The piece deals with a bomb plot and the intended wrecking of three thrones, along with three love romances, more or less happy. But, the villain did not figure on the Daylight Saving Bill, and so his bomb, set for 12 o'clock, failed to explode, because there is no midnight.

The music, composed by Erdman Harris, of Pittsburgh, is without jazz, and yet is tuneful and captivating. Harris also directs the orchestra, composed of undergraduates. Professor Donald Clive Stuart directed the cast, which is composed of Frank Chapman, Ledwith J. Brennan, Walter T. Folmer, W. Irving Harris, J. Russell Forgan, Reginald N. Lawrence and Louis E. Tilden. The piece is to be given in nine other cities for one night each.



ARTIST COPY

LOVE ME

Lyric by
HARRY D. KERR

Music by
J. S. ZAMECNIK

Valse Moderato

p *rall.*

I long to kiss and ca - ress — Some one near me,
On-ly two words, dear, can bring — Joy and glad - ness,

My yearning arms long to press — Some one dear - ly;
On-ly two words, dear, can fling — Heart's in sad - ness;

I long for love in re - turn, — So I'm learn - ing
Won-der-ful charms they con - trol, — So I'm yearn - ing

Words that I may ask you some day, Two ten-der words that say on - ly,
Just to pos - sess two words to bless Our fu-ture hap - pi - ness on - ly,

REFRAIN

Love me while love-skies are blue, — Love me as I'm lov-ing you; — Love me when

poco *rall.*

threads of gold - en Change to a sil-v'ry hue, on - ly Two lit-tle words there will

f *mf*

be, Bloom-ing thru e - ter-ni - ty, — Keep them ev-er green, dear, Oh, what they

rall. 1 2 *rall.*

a tempo
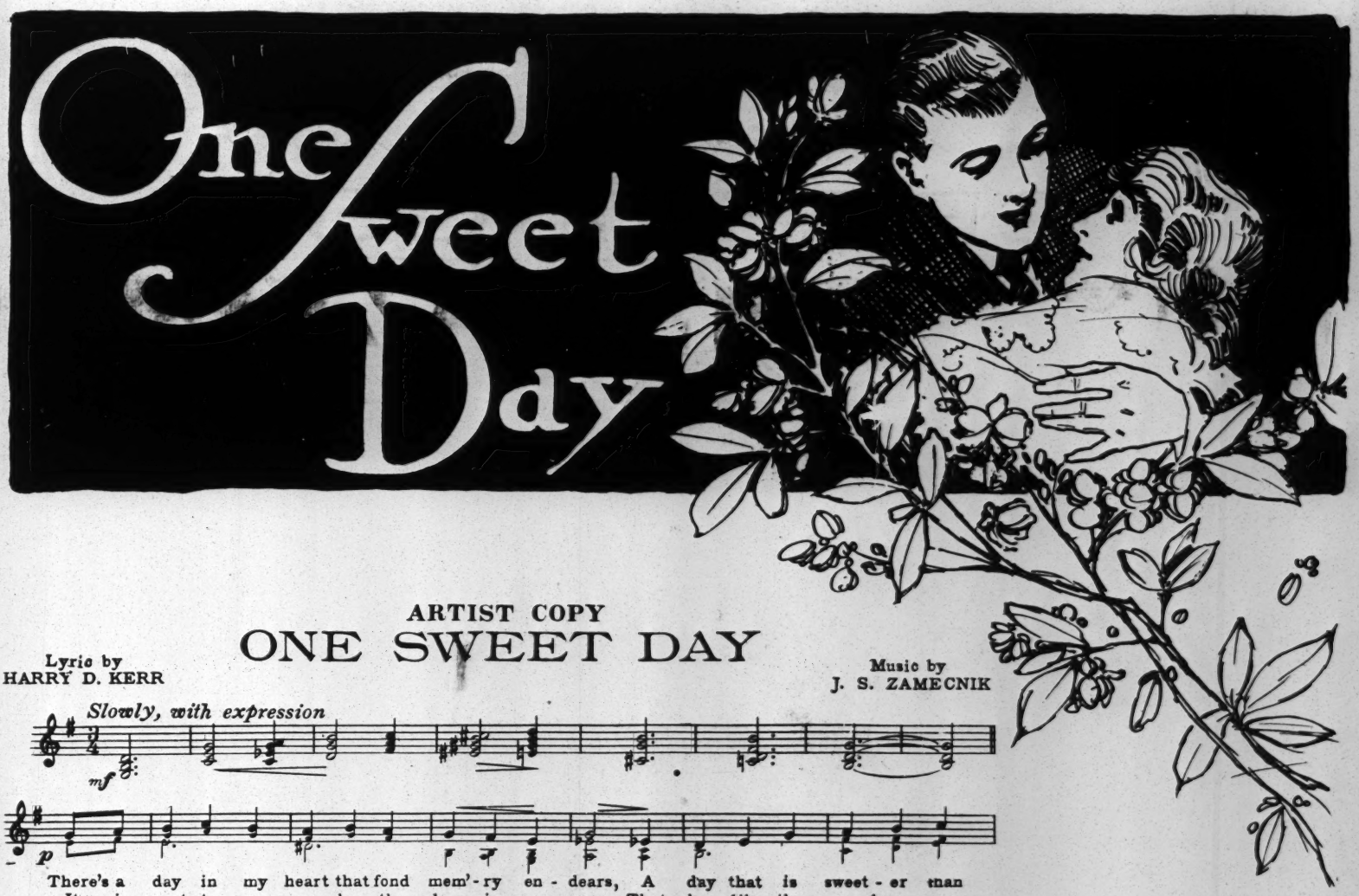
mean, dear, Heart of my heart, Love me. — heart, Love me. —

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Write or wire for orchestration in any key.

Sam Fox Publishing Co.



ARTIST COPY

ONE SWEET DAY

Lyric by
HARRY D. KERR

Music by
J. S. ZAMECNIK

Slowly, with expression

mf

p

There's a day in my heart that fond mem'-ry en - dears, A day that is sweet - er than
It is sweet to re - mem-ber the love in your eyes That shone like the sun-beams so

all; For it brought me your love I have cher-ished for years, Each
fair And the fond thrill of joy, on for - ev - er I'll prize, For

mo - ment and hour I re - call; My one day I hold near di -
that day you an-swered my prayer; Just like Heav - en's bless - ing a -

mf

vine, Was when our lips met, Love of mine.
bove, One sweet day brought you and your love.

REFRAIN

Expressively

p

Your love came gent - ly steal - ing, One sweet day, Your plead - ing

mf

eyes re - veal - ing Love's path - way; Close to my heart, dear, Love will

poco rall.

p

hold a - part, dear, Each ten - der mem - o - ry Of one sweet day.

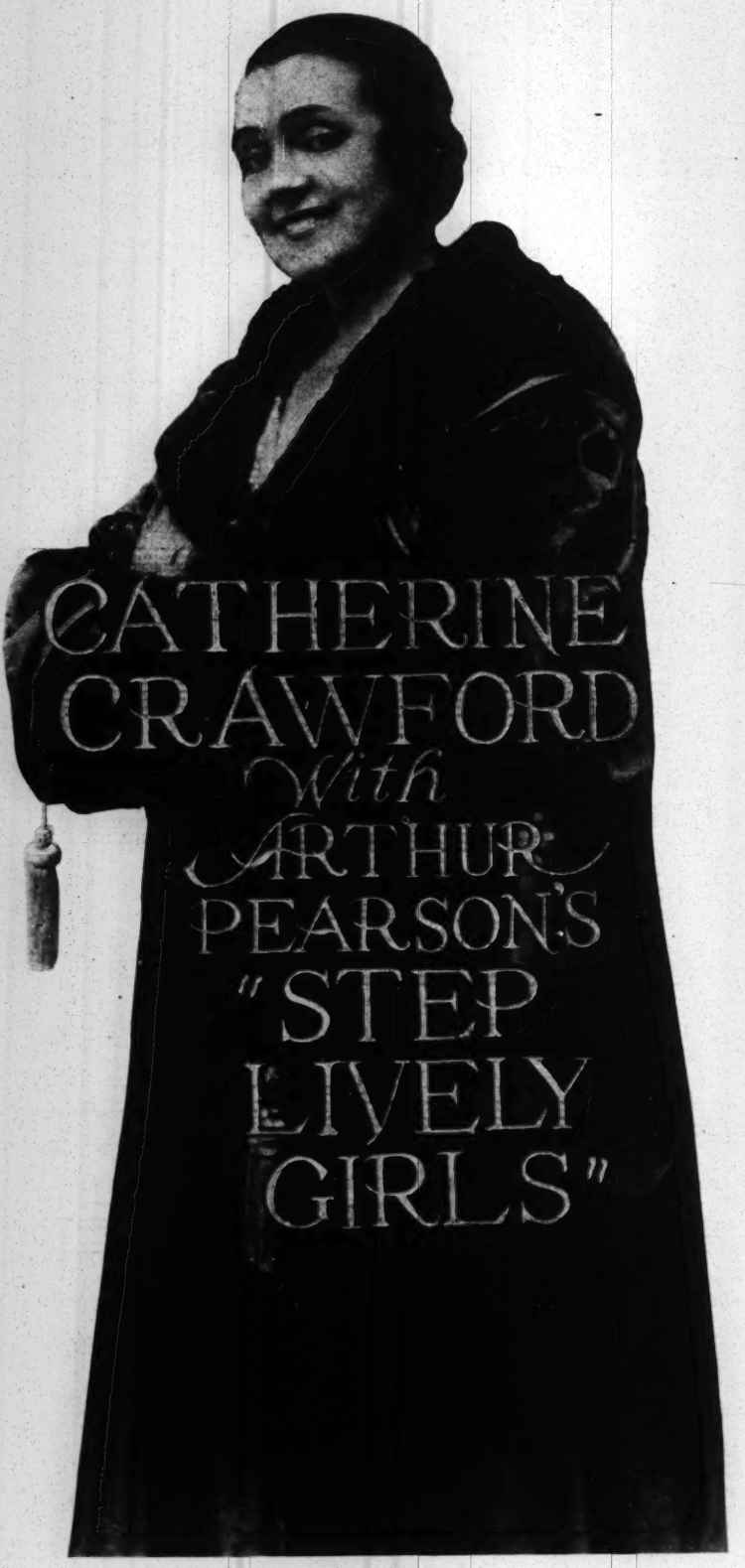
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Write or wire for orchestration in any key.

Cleveland, U.S.A.

GREETINGS


CATHERINE
CRAWFORD
With
ARTHUR
PEARSON'S
"STEP
LIVELY
GIRLS"

MOTION PICTURES

FILMS WILL AID GOV'T FIGHT BOLSHEVISM

COMMITTEE CONFERS WITH OFFICIALS

WASHINGTON, Dec. 20.—A committee of motion picture men, headed by William A. Brady, came to Washington this week and conferred with a number of Government officials, among whom were Vice-president Marshall, Secretary of Interior Lane and the joint committee on education of the Senate and the House, with the result that a propaganda of Americanism is to be started in the world. The motion picture producers, distributors and exhibitors, will co-operate with the government in fighting Bolshevism, by educating, through the screen, the foreign born and those native born of the United States who are wavering in their support of the Government, mainly because of ignorance. The idea was suggested by the motion picture men.

American history, American spirit and American traditions will be dramatized and depicted in a manner which will cause the flame of patriotism to burn brighter than ever in the breast of the public.

William A. Brady, in explaining the purpose of the motion picture producers, distributors and exhibitors in presenting the plan, said that they do not expect that it will be financially successful, but all they want is the opportunity to present film drama that will educate the public, and that some Government authority will sanction and censor these films.

Among the film men present were: William A. Brady, John C. Flinn, Gabriel L. Hess, Wm. E. Atkinson, Lewis J. Selznick, C. C. Pettijohn, William Wright, P. A. Powers, Oscar A. Price, Frederick H. Elliott, Jack S. Connolly, Paul E. Krieger.

GET MOVIE TALKS

Cinema Classics, Inc., last week announced it had secured the distribution rights of the Charles Urban Movie Chats, a series of single-reel subjects on current topics. Several topics constitute a reel and releases will be made weekly. The same firm acquired the Kineto Review, a vast variety of travelogues.

FILM DOES $14,226

Box-office receipts at Moss' Broadway, presenting a double bill with "Male and Female" as the film attraction, and "The Parisian Fashion Frolic," amounted to $14,226. Receipts for Sunday night, totaling more than $4,000, breaks the house record. The Frolic will continue there for six more weeks.

JUNE ELVIDGE SIGNED

June Elvidge, who finished her contract with the World, and did not renew it when that company was merged with the Republic, has been signed by the Mayflower Photoplay Corporation to appear in the featured role of "The Law of the Yukon," based on Robert Service's poem.

GRIFFITH BACK AT WORK

NASSAU, B. I., Dec. 19.—D. W. Griffith and his company, part of which was for a time given up as lost during a hurricane that swept the coast, are at work here trying to make up for lost time.

MOSS RUNNING BIG FEATURE

The picturized version of Richard Harding Davis' story, "Soldiers of Fortune," started a week's run at all the Moss houses on Monday.

DEMPSEY BETTER BE CAREFUL

A grudge match in which David Selznick, son of Lewis J. Selznick, motion picture producer, and Harry Reichenbach, personal representative of Clara Kimball Young, were the central figures, was staged for the edification of the noon-day diners in the grill room of the Hotel Astor last week.

This is the second fistic encounter between the pair, the first bout having been held before. Both engagements, according to eye-witnesses, were short and lively, and possessed with all the ramifications of a real serial thriller. In each case the contestants were separated by friends and waiters.

According to young Selznick, in the first set-to his glasses were broken, and it is reported that in the second Reichenbach carried away a discolored eye. Both claim the right of the decision, although witnesses declare it a draw.

It is said that the trouble grew out of alleged damaging stories circulated about each other's business. Young Selznick asserts that Reichenbach had released for publication a news story reflecting on his father. Reichenbach admits having written an article in which he set forth some of the "mistakes" of the elder Selznick, but alleges he did this only after the Selznicks had spread reports regarding the business methods of Clara Kimball Young.

When Reichenbach learned that there was likely to be a pugilistic set-to he asserted that he telephoned the Selznick offices and left word with the telephone operator that he could be found at the Astor grill every day at noon if anybody cared to call upon him. The encounter followed.

ALEXANDER FILM CO. FORMED

The Alexander Film Corporation, recently formed by William Alexander, the first American representative in England for the Fox Film Corporation, has taken up headquarters on the fourth floor of the Leavitt building, 126 West Forty-sixth Street. They will release five big spectacles in February and, in conjunction, will do the physical distribution for one of the standard releasing organizations now operating throughout the United States and Canada.

GOLDWYN COMPLETES FILM

Goldwyn Pictures has completed "Two Cents' Worth of Humanness," a short story by Octavus Roy Cohen, who is under contract to write four stories a year for Goldwyn. Madge Kennedy is starred, and the film was directed by Harry Beaumont.

STRAND HAS KIDDIE FEATURE

A Christmas offering, presented by a juvenile cast at the Strand Theatre this week, is entitled "Wedding in Goose Land." It was staged under the direction of Ad Newberger and written by Mollie Teschner. Twenty-eight youngsters are in the cast.

ENID BENNETT RETURNS TO WORK

Enid Bennett returned to the Thomas H. Ince studios last week, after a vacation of five weeks, during which she rested up. In the meantime her husband, Fred Niblo, was directing Louise Glaum, loaned to him by Tom Ince.

CASH LEAVES UNIVERSAL

Lowell Cash has resigned from the Universal publicity department to join the Selznick forces. Lee Kugel, the new managing director of Selznick's publicity department, took Cash over last week.

FIRST NATIONAL DISTRIBUTING PLAN OUT

EXHIBITORS GET INTEREST

The First National Pictures Corporation, recently formed with a capitalization of $10,400,000, announced last week the launching of a co-operative project whereby exhibitors can book and show individual pictures, without contracting for the entire output of any organization, or without making themselves the part of some picture circuit.

According to J. D. Williams, president of the firm, the country has been divided into twenty-three different territories, each of which has been provided with subsidiary officers and already the scheme has the backing of 80 per cent. of the independent producers. More than 5,000 picture houses have been enrolled on the company's books.

In outlining the scheme, Williams explains that owners of theatres in each territory have been rated and each has been given an interest equal to his percentage of theatres in that territory. When pictures are booked or distributed to the exhibitors, a rental price is fixed for each territory and the exhibitor pays a rental price equal to his percentage.

The stock of the company, according to Williams, to which all independent exhibitors who have signed with the concern have equal call, is being subscribed to by them and when the money forthcoming on the stock sale is in, it will be turned into a reserve fund which will be available to all exhibitors, when it becomes necessary to draw on it in order to protect the interests of independent exhibitors against the larger distributing and manufacturing concerns. None of the stock, or capital of the concern is available to outside interests.

F. P. L. SIGNS DOROTHY DALTON

The Famous Players-Lasky company has placed Dorothy Dalton under a long-term contract whereby she comes under the exclusive management of that company. Miss Dalton's contract with Thomas H. Ince, which still had some months to run, it was announced last Wednesday, has been taken over by Jesse L. Lasky.

It is said that Ince had a strong aversion to Miss Dalton appearing as the courtesan Chrysalis in "Aphrodite," and this is given as one of the reasons for his giving up the Dalton contract to the Famous Players-Lasky.

In addition to the Ince contract, the F. P. L. has contracted to manage Miss Dalton for some time, the new contract being of long duration. Sir James M. Barrie's "Half an Hour" will serve as Miss Dalton's first vehicle under the new contract.

LANDIS GOING TO AFRICA

Reed Landis, American ace and son of Judge Kenisaw Landis of Chicago, has been signed by Carl Laemmle to join the African expedition of the Smithsonian Institute and finish the work started by the late William Stowell. Landis will leave shortly for Africa.

BOOKED IN SINGAPORE

SYDNEY, Australia, Dec. 5.—Dare-Devil Raymond, the American performer, has been booked for an engagement at Singapore. The booking was arranged today through White's Agency.

NEW ASSOCIATION ELECTS

At the first executive session of the new producers association, held this week, Thomas H. Ince was elected general manager and Mack Sennett treasurer. Other members of the new combine who were present at the election are George Loane Tucker, Marshall Neilan, Allen Dawn and Maurice Tourneur.

The new organization, which was formed to eliminate the middleman in distribution, will be known as the Associated Producers.

LOEW BUYS NEW BDW'Y SITE

Marcus Loew has purchased several plots of land at the northeast corner of Broadway and 83d street, at a cost of $1,500,000, on which he will build a theatre with a seating capacity of 3,600 people. The land, which runs from 83d street to 82d street, contains over 20,000 square feet.

BUYS "MADAM X" RIGHTS

Harry Fields last week purchased the picture rights to the stage play "Madam X." Arrangements have been made to have it filmed by one of the large producing companies.

FOX LEASES NEW STUDIO

The Fox Film Company last week leased another studio, located at College Point, L. I. This makes their fourth studio in Greater New York.

Screen Flashes

"Other Men's Shoes," Edgar Lewis's initial production for distribution by Pathe, will be released on February first.

"Skin Deep," another of Mrs. Sidney Drew's adaptations, which will soon be released by Pathe, is being cut and titled.

Marie Shores has been engaged by Films, Inc., to do the publicity work for their initial production, "That Woman."

Gladys Leslie, in "The Midnight Bride," is scheduled for release by Vitagraph in January.

"The Sins of the Mothers," with Anita Stewart in the leading role, and "The Gamblers," featuring Harry T. Morey, are announced as the final Vitagraph releases for the year.

Alice Joyce's first feature of the new year will be "Slaves of Pride," written especially for her by William B. Courtney.

Lucy Cotton was the guest of honor at a reception tendered her last week by Sacha and Mrs. Votichenko, at the Hotel des Artists.

"The Adventures of Ruth," of which Ruth Roland is producer, author and star, will be released by Pathe on December 28.

The premiere presentation in America of J. Parker Read, Jr.'s second Louise Glaum special production, "The Lone Wolf's Daughter," is set for this week at the Alcazar Theatre, Chicago.

Emily Stevens will have the leading role in the Atlas Film production, "The Place of Honeymoons."

Julian Solomon resigned from the publicity staff of the F. P. L. Corporation last week.

Charles C. Burr resigned last week from the office of assistant general manager of the Famous Players.

The new Charles Ray picture will be called "A Village Sleuth" and not "Watch Out, William," as previously announced.

Edward Sloman has been engaged to direct the second of Bessie Barriscale's new series of pictures.

Claire Whitney will be featured in a new picture called "Why Women Sin," to be directed by Burton King.

"Snub" Pollard will appear in the feature role of "The Floor Below," to be released by Pathe December 28.

George Randolph Chester and his wife are in Cincinnati for Christmas week.

HARRY VON TILZER'S

RUNAWAY YEAR. THE SAME OLD LUCKY HOUSE FOR ACTORS

NOTHING BUT HITS

BETTER THAN "I WANT A DOLL." A CINCH HIT

Lyric By Andrew B. Sterling Music By Harry Von Tilzer

THEY'RE ALL SWEETIES

MALE AND FEMALE VERSIONS

DOUBLES FOR TWO MEN OR TWO GIRLS

LOTS OF EXTRA CHORUSES

A BEAUTIFUL OBLIGATO for HIGH CLASS SINGERS
CAROLINA SUNSHINE
YOU WILL HEAR IT EVERYWHERE

WONDERFUL WALTZ FOR ORCHESTRAS AND BANDS
CAROLINA SUNSHINE
BEAUTIFUL DUET FOR SINGERS

Another Missouri Waltz
CAROLINA SUNSHINE
This is our Star Number
It's going to Sweep the Country
Lyric by WALTER HIRSCH
Music by ERWIN SCHMIDT

The Most Beautiful Irish Ballad in the Market

EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

Lyric by Dan Sullivan
Music by Monte Carlo and Alma M. Sanders

I AIN'T 'EN GOT'EN NO TIME TO HAVE THE BLUES

A Great Harmony Song
A Great Patter Chorus

BEAUTIFUL SPOTLIGHT SONG
CAROLINA SUNSHINE
GREAT FOR QUARTETTE

SONG AND INSTRUMENTAL
CAROLINA SUNSHINE
GREAT FOR DUMB ACTS

AN OVERNIGHT HIT

WHOA JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

A Song Full Of Laughs, Up To The Minute

By Andrew B. Sterling and Harry Von Tilzer

VAN & Schenck's Big Hit

OPEN UP THE GOLDEN GATES TO DIXIE LAND

Lyric by Jack Yellen

A Riot of Laughs

WHEN MARIUTCH MAKES DA SHIMMIE SHE WAB

The Best Italian Song in Years By Sterling & Von Tilzer

Still Going Big

SOMEBODY'S WAITING FOR SOMEONE

This Ballad will Never Die

Better than, Says I to Myself

SURE AND IT'S ME THAT KNOWS

This is Some Real Irish Song

HARRY VON TILZER MUSIC PUBLISHING COMPANY, 222 West 46th Street, N. Y. City

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COLLECTING THE NEWS

By MAX L. ABRAMSON

THERE are two things a theatrical reporter must have. One of them is a job. The other is a disregard for longevity. For the theatrical news gatherer practically never lives to be a hundred. However, it may be said that he lives a hundred years in the comparatively short period of his existence. On the other hand, maybe it is because people in general fail to attain the well-known century mark during their lifetime.

Nor has the hastening of his demise anything to do with the art that lies in Melpomene, Thalia and Thespis. Rather is his requiem sung by reason of his daily contact with, and of hearing the tales of mummer, ingenue, prima donna, manager (producing, house, road and stage), entrepreneur, impresario, playwright, performer, press agent and, last but not least, the vaudeville booking gentry whose habitat, for the most part, are the buildings Putnam, Strand and Palace. The former of these buildings may serve as an illustration in setting forth how theatrical news is gathered.

The Putnam Building has a glistening terra cotta facade, is six stories high and covers the block front on Seventh avenue bounded by Forty-third and Forty-fourth streets. Within this seething rookery may be found a populous aggregation of booking agents. Among them are the struggling five percenter, who shares commissions; the more affluent agent who snares commissions, and the smug and specious "manager" who shares in the salary of the performer.

AMONG these, during the day, does the theatrical news-hound make his rounds. Sometimes he walks right into one of their offices, and at other times he just pokes his head inside the door and inquires if there's "any news."

"Say, did you hear about it?" enigmatically inquires the soulful Al Leichter, whose booking demesne is on the fourth floor, and who has been known to book a colored act three consecutive days in Greenpoint.

"Hear about what?" queries the reporter.

"I'm arranging to book a whole carnival show in Drinkwater, Pa., and I expect to organize a carnival booking corporation pretty soon."

"Have you told anybody else about this?"

"Nobody."

"Well, how did you suppose that I would hear about it?"

"You fellers hear so many things."

With that he launches forth into a tale that touches lightly on the news theme he has indicated, but does unfold a tale which has to do with three missing molars that recently left his mouth. The teeth disappeared as the result of a well-directed punch, or several. The punch was aimed at his mouth, it seems, by a disgruntled performer who he had booked for a Sunday in a Brooklyn theatre, Leichter cancelling the act after the first performance. The performer wanted to be paid $12 for a full day's work. Leichter had given him $4 on account, and refused to pay over the balance claimed. Leichter lost three teeth, but he didn't pay the other $8!

Jim Casey's blonde stenographer nods to the reporter as he passes her office after leaving Leichter's suite of rooms. The nod is accompanied by a smile, and who shall say that a smile from a pretty blond stenographer in the Putnam Building is not an invitation to tarry and inquire for news?

"Any births, marriages, deaths around here?" asks the reporter.

"Nope, none that I know of," replies the blonde maiden of the keys, stententiously.

"How about yourself, a nice girl like you should a been living somewhere on the Drive by this time?"

"Well, nobody wants me; what can I do?"

Out, out into the corridor the reporter again wends his way. He has not told the blonde maiden what to do because he is bent on gathering news, besides, she probably wouldn't have taken his advice anyway.

Thus the reporter goes from office to office. He receives a nod of recognition here, a curt "Nothing" there and scant news leads anywhere. In the Marcus Loew offices on the sixth floor he learns nothing, the reason being, probably, that there is no news, it being figured out by the corps of executives and clerks up there that nobody would be interested in the acquisition that day of five or twenty theatres in the South by Marcus Loew.

THE corridor on the fifth floor is crowded with a turbulent mob of performers. They are all excitedly discussing an incident of a few minutes before, when a lady performer had slapped her husband in the face because he had attempted to brush by her as she alighted from the elevator. Both parties are no longer to be found in the corridor. But, from the reports of the occurrence, as gleaned from the discussionists in the corridor, it appears that the husband left his wife six months before, taking with him on his departure several of his wife's jeweled baubles. He had pawned the stuff for $90, and then, to add insult to injury, he had sent the pawn tickets to her while she was playing in a theatre in Toronto. She had never laid eyes on him from the time he left her to the moment she patted him on the cheeks in the Putnam Building. The name of the couple could not be learned. But a young lady with a weak-willed Pom in her arms vouchsafed the information that she had seen the man kiss the woman who had slapped him as they both reached the foot of the stairs, which they descended like a true married pair, not bothering to take the elevator.

Next the reporter visits the New Amsterdam Theatre Building. He is bent on learning from either Klaw or Erlanger the latest details concerning the much-heralded business separation of these twain. Marc Klaw is not at his office. However, Abe Erlanger is in. The reporter goes in to see him. How he got inside the sphinx-like A. L.'s *sanctum sanctorum* must remain a mystery, but that he did manage to get in that day is certain.

It is a large room, is A. L.'s office, tastefully furnished, and, besides containing a number of large photographs that hung about the walls, there is a full-rigged barber's chair which stands on the left side of the room midway between the front windows and the door. His desk is directly below the windows that are built like those in a garret.

ERLANGER didn't say a word. Just sat there at his desk and listened to the reporter tell what he knew about the split. After the reporter had finished talking he looked at him quizzically and said:

"You can't get me to talk; you can't get me to talk." Erlanger and the reporter left the building together. As the rotund figure of the theatrical magnate settled in the seat of the Cadillac car which had been waiting for him at the curb, the reporter remarked:

"Some day you'll tell me everything, won't you, Mr. Erlanger?"

He beamed as he replied, "That's a beautiful tie you have on."

Thus are confidences exchanged between theatrical magnate called Erlanger and a theatrical newspaper man who wore a blue and gold cravath that day.

And that evening, a hot one in August, he covered Loew's Delancy, wher they squirt the perfume in the aisles. However, it's all in a day—and a night.

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in "The Son-Daughter"

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at the Belasco Theatre

INA CLAIRE

in "The Gold Diggers"

A Comedy by Avery Hopwood

at the Lyceum Theatre

ON TOUR

DAVID WARFIELD

in "The Auctioneer"

FRANCES STARR

in "Tiger! Tiger!"

By Edward Knoblock

"DADDIES"

A Comedy by John L. Hobble

"TIGER ROSE"

A Melodrama of the Great Northwest

By Willard Mack

" THE BOOMERANG"

A Comedy by Winchell Smith and Victor Mapes

5th Season

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SUCCESS

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TO YOU AN EVEN HAPPIER NEW YEAR

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You've Never Heard One Just Like This
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GOOGIE GOO

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A POSITIVE HIT!

AT LAST! A COMEDY NUMBER THAT'S REALLY FUNNY! LOADS OF LAUGHS!

WILL IT EVER BE THE SAME AGAIN?

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I'M SO TIRED OF DREAMING, DIXIE LEE

An Exquisite Effective Ballad of Unusual Beauty

MY BLUEBIRD IS SINGING AGAIN

An Extraordinary Song Of The Better Class. Hear It!

THE CANDLE of SUCCESS 1920

Who Could Forget

GRANNY?

That Solid Success! A Marvel!

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BELLS of SAN JOSÉ

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BREAKING IN AN ACT

By HOWARD J. GREEN

BREAKING an act into vaudeville goes much further than the phrase implies: it usually carries with a series of bad breaks. The trouble is that the "breaking" process doesn't stop with the act, but is likely to carry, in its wake, the breaking of pocketbooks, of hearts and of faith in humanity.

But, after you've been all "broken" up and have decided to go into the suit and clothes business where you may never see the inside of a theatre again, some budding author of vaudeville material comes along with a new idea, and, before you know it, you have cast your resolutions to the winds.

We are not sure who suffers the most in the break-in period. The performer will tell you he is the sufferer when he breaks loose from his old act to try a new one and foregoes three squares a day, hecks his watch, and plays at less than an errand boy's salary to display his vaudeville wares. The writer of the material will tell you that it is he who is suffering most, for, by the time the act is turned inside out and upside down, it's a wise author who knows his own stuff. The agent hates the break-in because, if the act is finally relegated to the tried-and-found-wanting pile, it's the agent's fault for not booking it in a different class of house.

And the audience—how it suffers from the break-in! It leaves its warm fireside to go out into the cold night and spend real money to see a half-baked act.

The whole infernal business usually starts within the four walls of an innocent looking office where, upon his throne, sits the writer of vaudeville material. He is ready to write the performer the greatest act that ever graced the two-a-day. The little lady who has been playing a man-and-girl act on small time and just about "getting by," had a verbal tiff with her partner the day before because he was unwilling to play a date in Podunk, and the pair have agreed to disagree. She'll go her way, and he'll go his. She knows that she could be a second Nan Halperin if it weren't for him! He knows that she has been the millstone around his neck that has retarded him from making Al Jolson look like a last year's bird's nest.

BY coincidence, or fate, or however you will have it, she visits this writer of vaudeville material on the same day that he is visited with a Great Idea, and that's how the trouble starts. The Great Idea won't cost her much, only a few hundred dollars for a wardrobe, a few hundred dollars for a special drop and a few hundred dollars for props. The material is written, the money borrowed, the act rehearsed. The enthusiasm of the actress, the writer, and their friends knows no bounds. It promises to be an epoch-making act in vaudeville. Big time will clamor for it.

The opening date is decided upon. The day arrives, but there is no opening. A cog in the wheel slipped and the act must mark time until a theatre can be found that will open it. The trouble is that the opening wasn't as easy as had been contemplated. We all know that the act is a big-timer that will make the Palace audience sit up and take notice, but, somehow or other, the agents and booking powers-that-be don't see it that way. It seems to be a rule that all agents and bookers hail from Missouri.

The little heroine of the story started with all the optimism of Pollyana into the Palace Theatre Building and up to the ninth floor, where dwells a big time agent who is a friend of a friend of hers.

"I have an act that I want you to handle," she began.

"Glad to. Glad to," chimed in the Fire-and-sometimes-more Percenter. "Where has it played?"

"Nowhere, but it's big time stuff, and I want to break it in."

"Oh!" The agent suddenly found that he had an appointment. "I'd like to help so our little heroine trudged down Broadway less Pollyana-ish to the you, but I only have a franchise for the big time routes. You get some place to break in and I'll go and catch you there." Putnam Building, where she was more at home. She went to her old agent who had the smile of Meyer North, the assurance of Willie Edelsten and the blarney of Joe Michaels. She asked him to see what he could do for her, a booking on Moss or Fox time would be just the thing to show her act to the big time agents.

"Big time agent!" exclaims Edelsten-North-Michaels. "What are you using me for?—just a break-in man? Why should I bother if all I get out of this is a five per cent. on your break-in money?"

But you can't be a big time star with a small time agent, figures our little heroine. She'll show these wiseacres a thing or two—she'll book herself!

By this time the writer of the vaudeville material has grown old and gray. The costumes that have been bought for the act are becoming moth-eaten. Some of the once timely gags promise to become mildewed with age.

The Moss and Fox hopes faded into naught.

"We'd like to have the act," said the always obliging Danny Simmons, "but Moss audiences are particular. But, if you get an opening some place, we'll come and look it over."

And Edgar Allan, to whom she had been sent by a friend who thought Allan was such a "nice man," told her kindly that she seemed to be just the sort of an act that the Fox audience would enjoy, but he'd like to see her work first, and, if she could get an opening somewhere else, he would have a man there to "catch her."

"If she could get an opening!" Why, it seemed easier to open the gates of St. Peter than to try to open a vaudeville act.

And then, one day when our little heroine was scanning the "Help Wanted" ads of a daily paper and wondering what sort of a waitress she would make, the telephone rang and some kind Samaritan told her that Green and Allen would book her in for a Sunday date at a theatre two miles from nowhere, if she would be willing to play four shows, for the princely sum of five dollars.

Willing? They could even keep the five dollars, if they cared to, if only they allowed her to show her act. Then Simmons could see her, and Allan could see her, and the big time agent could see her.

THE big Sunday arrived and the Great Idea of the writer of vaudeville material flew over the head of four dense Sunday audiences. But what did they know about big time stuff? The girl knew that in the morning that big time agent would be at her heels.

But when morning came and availed naught, she stifled her pride and rang him up to ask him what he thought of the act.

"Oh, that's right," he said, "you opened yesterday. Sorry, little girl, but I forgot all about it. Get another opening, and I promise I'll come around."

Simmons was just as apologetic, but Allan, after considerable persuasion, gave her an opening at $15 for the first half at one of his smaller houses.

Thursday rolled around and the big time agent's conscience hurt him, and he rang up the little girl.

"Where are you playing this half?" he asked. "I want to go and catch your act!"

"Play?" came the answer. "Do you think I'd play the Folly for the sum they offered me? After I took three bows at every performance for the first half, all they offer me for the Folly for the last half is $35. I turned them down flat. I'm worth more than that. Why, my act's ready to play the Palace."

"Well, when you get another opening," replies the agent, "I'll come out and look at it."

PEACHES AND CREAM IS NOTHING COMPARED TO

"PEACHES, EVERY LITTLE PEACH MUST FALL"

AND

YOU'LL GO UP IN THE AIR OVER THIS ONE

"OH, CAROLINE, COME TAKE A TRIP ON MY AEROLINE"

ORCHESTRATIONS READY IN ALL KEYS



HARRY IRISH BERNARD

FEATURED PRODUCING COMEDIAN WITH THE CRACKER JACKS

PILOTED BY IKE WEBER MERRY XMAS TO ALL


STANDARDS OF THE WORLD
"STERLING" ON SILVER
"IRVING BERLIN" ON SONGS

AN ACTOR'S GRATITUDE

By Horace J. Linney

I entered the office hungry and cold,
My shoes were gone, and my clothes were old.
Are you an Actor? the Manager said,
As he sized me up from my toes to my head.
If you give me a job, was my reply,
I'll stick to you, mister, until I die.
An interview followed—he soon found out
That I was an Actor, without a doubt;
I had played a "bit" in a Repertoire show
For a month or two—then it closed, and so
I beat my way to the Great White Way,
To find a part in a regular play.
The deal was closed, and from an unknown Ham,
I blossomed into a Leading Man.
The Manager glorified my name,
And thousands he spent to bring me fame.
He advertised me from coast to coast,
And in due time he made me the most
Talked of man in the U. S. A.
At a salary of a thousand a day.

But I soon forgot the debt I owed
To this man who had taken me off the road,
And placed me with a Broadway show,
Who boosted me and spent his dough,
Who showed me the brighter side of life,
Who shielded me from all the strife,
And work, and worry, and endless strain,
That a Manager gets in the damned show game.
I forgot the time, when I made reply,
I'll stick to you, mister, until I die.
I only thought of the dollars I'd make
If my own show on the road I'd take;
Instead of only a thousand a day
I'd get it all, I would softly say.
So I broke my contract, and out I came
With Actor Manager beneath my name.
The Old Man has spent every dollar and cent
To advertise me, was my comment.
I don't need him to manage me,
I can book myself and thus be free.
He taught me the tricks, and I know the way
To run a show and make it pay.

So I featured myself the following season,
But the play didn't go for some unknown reason.
I tried again, and one paper said
Just these three words, "Bury the Dead!"
With worry and grief my hair turned grey,
And I fought with my actors every day,
As step by step down the ladder of fame
I slipped, 'till no one even knew my name.
From bad to worse I slowly went,
'Till all my health and wealth were spent,
And now I'm old—my study is slow,
And I'm back doing "bits" with a Repertoire Show.



PHYLLIS ELTIS

Ingenue Prima Donna with "Abe Reynold's Review," Wishes Everybody a Merry Xmas and a Happy and Prosperous New Year
DIRECTION OF IKE WEBER

LITTLE JIM

The Bear That Makes Them Laugh.

A Box Office Attraction. BEHLER & JACOBS, Agents.

Holiday Greetings to All Our Friends, All Over the World and Pat White

TASMANIAN TRIO

TAUSHA A HAMMED—ALPHONZO GOMEZ—ALFREDO PIZARRO

Doing Nicely with William S. Campbell's Rose Sydell London Belles Company

A Merry Xmas and a Happy New Year

JOSEPH E. HOWARD and ETHLYN CLARK

A. H. WOODS' Attractions & Theatres
SEASON 1919-1920

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MARJORIE RAMBEAU IN THE UNKNOWN WOMAN

LOUIS MANN IN FRIENDLY ENEMIES

WILLARD MACK by WILLARD MACK IN POKER-RANCH

THE GREAT ILLUSION by SASCHA GUITRY & AVERY HOPWOOD

TEA for THREE

WOODS THEATRE CHICAGO

BARNEY BERNARD IN His Honor Abe Potash

FLORENCE REED IN ROADS OF DESTINY

THE JURY OF FATE by C. M. S. McLELLAN

TILLY OF PICCADILLY by IAN HAY

FRIENDLY ENEMIES

ELTINGE THEATRE NEW YORK

FLORENCE MOORE IN BREAKFAST IN BED

HAZEL DAWN IN UP IN MABEL'S ROOM

THE PEARL OF GREAT PRICE by ROBT. McLAUGHLIN

NEW PLAY BY SOMERSET MAUGHAM

BUSINESS BEFORE PLEASURE

REPUBLIC THEATRE NEW YORK

TOO MANY HUSBANDS

THE WOMAN IN ROOM 13

ARABIAN NIGHTIES by CRANE WILBUR

CHARITY'S CHILDREN by NOEL COWARD

EYES OF YOUTH

HARRIS THEATRE IN ASSOCIATION WITH SELWYN & CO. NEW YORK

THE GIRL IN THE LIMOUSINE

BUSINESS BEFORE PLEASURE

A ROOM AT THE RITZ by CHANNING POLLOCK

THE 10 FINGERS by SAMUEL SHIPMAN

UP IN MABEL'S ROOM

BRONX OPERA HOUSE IN ASSOCIATION WITH Messrs. SHUBERT & COHAN & HARRIS

READY TO OCCUPY

PARLOR BEDROOM AND BATH

THE WINGED GOD by CRANE WILBUR

LADIES NIGHT by CHARLTON ANDREWS & AVERY HOPWOOD

THE WOMAN IN ROOM 13

WOODS THEATRE NEXT SEASON NEW YORK

A VOICE IN THE DARK

4 FRIENDLY ENEMIES
5 UP IN MABEL'S ROOM
3 PARLOR BEDROOM & BATH
3 BUSINESS BEFORE PLEASURE

UP IN THE HAYMOW by WILSON COLLISON

DOCTOR FU-MANCHU by SAXE ROHMER & WILLARD MACK

PARLOR BEDROOM AND BATH

RANDOLPH THEATRE NEXT SEASON CHICAGO

THE JOYS OF LIFE

By Ivy Evelyn

Each year that comes and goes with us
Bring things that aggravate;
First the War and then the 'Flu,
That swept entire States.
Then the Striking game was on,
From White House to the "grips,"
When McAdoo quit playing house,
When Wilson took a trip.
The railroads they got acting up,
Eight hours a day they said.
But ere we started walking,
The Striking bill was dead.
And then of all things in this world,
It made the big men cuss,
The unexpected happened.
The Actor made a fuss.
For years the Actor made us laugh,
Forget our cares and woes,
But no one cared just how he lived
Till they stepped right on his toes.
Then someone started shouting,
"We're human like the rest—
On Xmas days and holidays
Your box receipts are best.
And yet we do an extra show,
While you at home will sit;
So just make up your minds to pay
For extra shows, or quit."
And then the Steel men got our goat,
With riots running wild.
With martial law and other things
The other strikes were mild.
And now the coal—of all the things
To happen to us here:
They close us up—they raise our fares,
They take away our beer.
I s'pose the next we hear about,
The Sun will stop and think,
The hours the Moon is laying off
While he is working pink.
The papers will come out and say,
"You'll stay in coma state.
While Congress, Senate and the Moon
With Sol will arbitrate."

"MY OWN HOME TOWN"

By Frank "Bud" Williamson

There's just one town that I love best—
A tiny picturesque spot out west.
St. Joe's its name, and day by day,
The old Missouri wends its way.
To me Joe town means home, sweet home;
Some day I'll stay, no more to roam.
Edmond street is more to me,
Than Broadway ever dared to be.
And don't forget there's hotels, too—
St. Francis, and the Robidoux.
Theatres that are just as great,
As those you'll find in any state.
Tootle's—Lyceum—Auditorium Hall.
And you can bet I've seen them all.
And men of name have come from there,
With reputations, clean and fair.
Lew Sully, Ransome, Wellington Cross.
In their line they are the boss.
Authors—writers—statesmen, too,
More actors, wait, I'll name a few:
George Moran, Brooks and Sparks,
Made thousands laugh with jokes and larks.
Fay Templeton — Van ossen — Williamson, too,
All did their bit to please a few.
And Arthur Pryor. Seems somehow,
I hear his merry music now.
And there's one other of the best.
A man that's loved from east to west.
His sun has set, his day has past,
But thoughts of him will always last.
Dave Montgomery. There's a man!
Name one better if you can.
Peaceful be it where he lies,
His curtain falls no more to rise.
So now big towners don't get sore,
I could fill a book and maybe more.
Of all the wonders who've gained renown.
In old St. Joe. "MY OWN HOME TOWN."



RAE KOSSARE
THE PERSONALITY PLUS SINGING AND DANCING COMEDIENNE
OPEN FOR MUSICAL COMEDY ENGAGEMENTS
NOW IN VAUDEVILLE
PERSONAL DIRECTION—CHAMBERLAIN BROWN THE SEASON'S GREETINGS

RAY KING
Best Dressed Straight Man in Burlesque with Bathing Beauties

ROSE HEMLEY
INGENUE **BEAUTY REVUE**

A Merry Xmas and a Happy New Year!

DICKINSON & DEAGON

Booked Solid. Management—Jenie Jacobs.

MERRY CHRISTMAS!

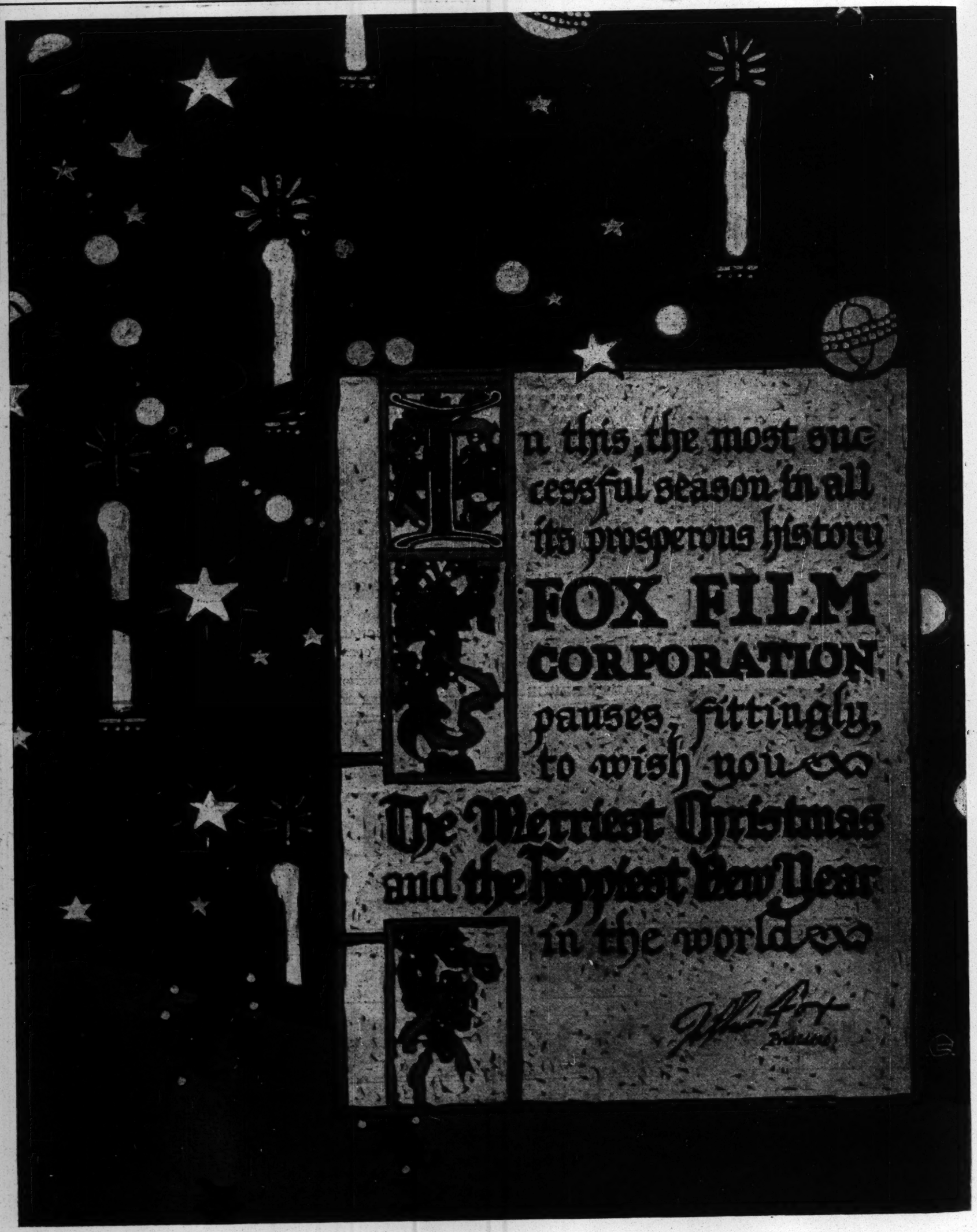
JOVEDDAH RAJAH

HAPPY NEW YEAR!

SOUBRETTE AND JUVENILE BATHING BEAUTIES

HELEN LLOYD AND DUDLEY FARNWORTH

DIRECTION ROEHM AND RICHARDS


In this, the most successful season in all its prosperous history
FOX FILM CORPORATION
pauses, fittingly, to wish you
The Merriest Christmas and the Happiest New Year in the world

THE DEVIL MARRIES

By Capt. Leslie T. Peacocke

I was sitting in my attic, feeling joyfully ecstatic,
(I had finished half a quart of Special Scotch)
When the Devil, on a revel, in a manner most erratic,
Burst in on me; it was midnight by my watch.
He at first my questions parried, then he said, "I've just been married,
And enjoyed the bitter sweets of honeymoon;
But, old chappy, I'm not happy, for I'm feeling somewhat harried,
And I think that we'll be parted very soon.
I have married many ladies, all divorced and now in Hades;
More wives, I think, than even Kid McCoy!
Three were Norahs, two were snorers, four blonde Lillies, many Sadies;
But no happiness I've found with out alloy.
This last one thinks she's funny, 'cause she's lived on alimony,
That she got from former husbands, both in banks;
Both were wealthy, one was healthy, both had natures fairly sunny,
But for all they did for her they got no thanks.
I tell you this, between us, she's a perfect type of Venus,
Which is, more or less, the reason I was stung;
For this widow called me "Kiddo"—my boy you should have seen us!
I was flattered, 'cause you know I'm none too young.
I, in B.C. 1440, was considered young and sporty,
And old Egypt was my happy hunting ground;
But the pretty and the witty girls were not so crude and naughty
As the alimony-fiends that now abound.
It was only just this morning, just before the day was dawning,
That I found her acting not quite like a bride;
She was yelling and was telling me that she was giving warning
That she didn't want me longer at her side.
She said she was mistaken and her faith in me is shaken,
So I know she's going to play some trick on me;
Well, I've seen a perfect queen, a peach, whose love I would awaken.
So tomorrow I shall sue for a decree!
My bride is getting busy and I know she's asking, "Is he
Behaving like most all old married men?"
And she'll rake up such a shake-up that will make me good and dizzy
And be after alimony once again.
So I'm going to beat her to it, because otherwise I'll rue it;
And no woman ever gets the best of me.
On the level, I'm the Devil; she'd be crazy if she knew it;
And she don't know what her fate is going to be!
All the dames who seek divorces, from whatever kind of sources,
Are driving with me bargains for their souls;
And I've got a lively lot of divorced husbands in my forces,
Who keep busy piling on the burning coals!"

Messrs. IRONS AND CLAMAGE

EXTEND YULETIDE GREETINGS TO ALL.

And Are Sending East
The Show That Is Making History

THE ALL JAZZ REVUE

WITH SIX RECORDS BELTED AND MORE EXPECTED

here are

THIRTY GOOD REASONS—LOOK THEM OVER

LOU POWERS—MARGIE CATLIN—PAT DALY—THE MORETTE SISTERS—PEARL HAMILTON—RAY KELLY —BOB WOLFE—NADINE GREY—

May Shaw, Mable White, Babe DeFields, Mary Nolan, Louise McCormack, Cissie Meglemry, Vera White, Babe Claire, Anna Mae Miller, Baby Bee, Betty Miles, Margaret Williams, R. Monohan, Velva Daly, Violet Hamilton, Abbie Fontaine, Fern Whitmore, Marie Edwards.

SAM REIDER, MANAGER. JOE. P. MACK, AGENT.
Jos. Herdlicka, M. Director. J. Meglemry, Carpenter.
C. Velvin Turner, Property Caretaker.



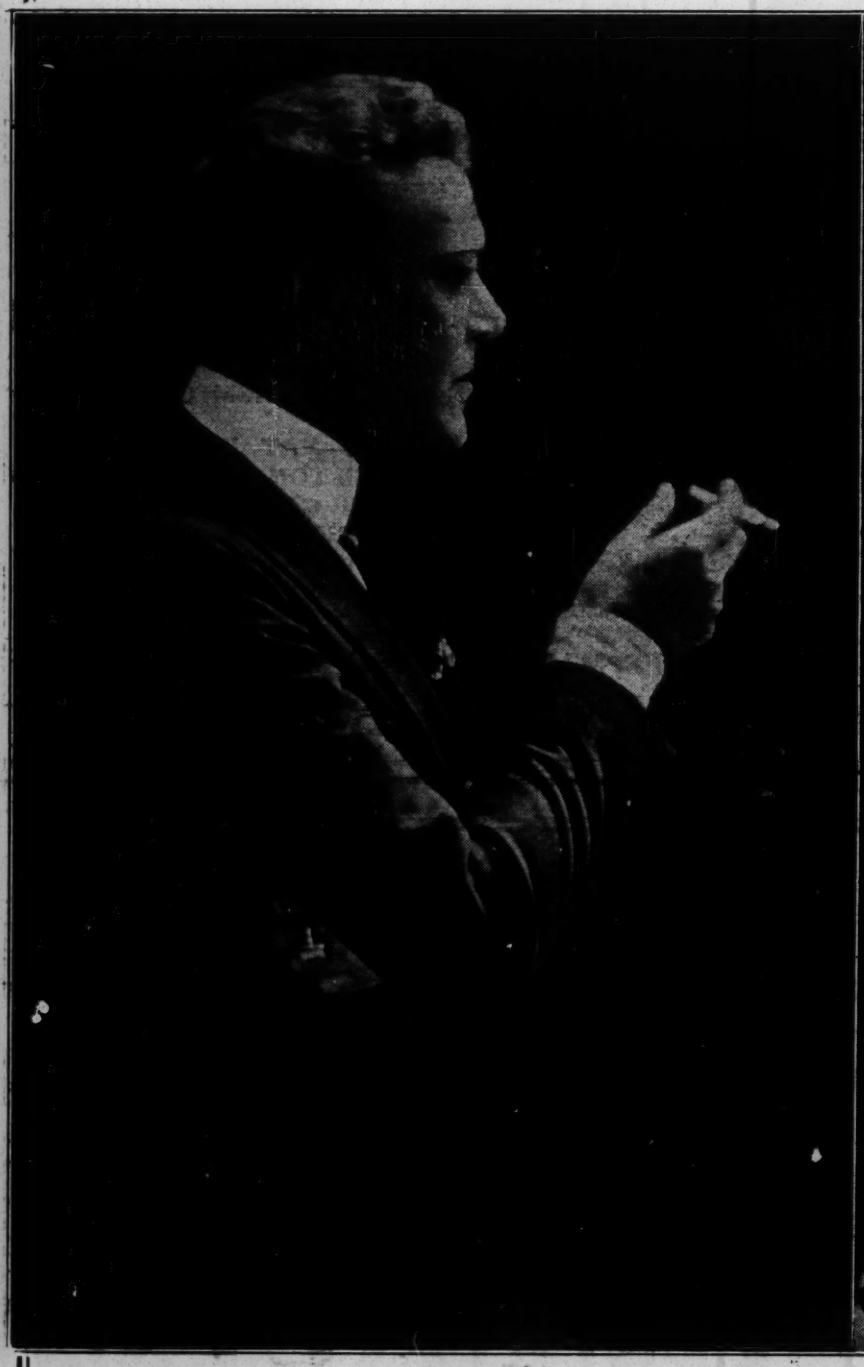
SEASON'S GREETINGS

from

DOLLY CONNOLLY

Having closed a ten weeks' engagement with "THE GREENWICH VILLAGE FOLLIES" will soon be seen in PERCY WENRICH'S NEW PLAY.

A Merry Christmas and A Happy New Year



"OFF"



"ON"

MR. BOTHWELL BROWNE

Star of "Yankee Doodle in Berlin" (Broadway's Film Sensation) as He Appears "Off Stage" and as He Appears with His

ADORABLE AND ORIGINAL "BATHING BEAUTIES" IN HIS TWENTIETH CENTURY REVIEW
ASSISTED BY THE BROWNE SISTERS

HEADLINED EXCLUSIVELY ON ALL KEITH BILLS

JIM WAS AN ACTOR

By Malcolm Douglas (*Poet Laureate of 42nd St.*)

"Jim was an actor in hard luck;
Always unfortunate, always stuck;
Not the sort of a chap to shirk,
But up against it, and out of work;
And there was the Summer coming on,
And his little savings were almost gone,
While agents kept saying, 'There's nothing new;
No, Jim, we haven't a thing for you,
Till the chance of a snap looked mighty slim
To poor old Jim.

"That's how it was when the war broke out;
Jim saw them enlisting all about,
And heard the call of the drum and fife;
Then he kissed his baby, and kissed his wife,
'It's thirty dollars a month, you know,
Little woman,' he said, 'and I'd better go!'
So with the baby she watched one day
The gallant regiments march away,
And murmured o'er, while her eyes grew dim,
'God keep you, Jim!'

"Over in France, when a charge was made
Right into the Boche's ambuscade,
In a deadly shower of shot and shell,
A soldier, one of the bravest, fell;
Face downward he lay, when the Red Cross came,
And they heard him whisper some loved one's name;
'It's no use, boys!' with a groan cried he,
'Look after the others, and don't mind me!'
And they said, as they lifted his helmet's rim,
'It's that actor, Jim!'

"Well, that's about all, for poor Jim died,
Far from his wife and his baby's side
In blood-stained France, where the grasses wave
Over an actor-soldier's grave;
And it's just as certain to me as fate
When Jim's soul got to the heavenly gate,
And fired this question, in hope and fear,
'Do you recognize the profession here?'
'You bet!' good Peter called out to him,
'Come right in, Jim!'"

MERRY XMAS

and

HAPPY NEW YEAR

TO ALL OUR FRIENDS

MR. and MRS.

BOBBY BARRY

"MAIDS OF AMERICA" CO.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

RITA VARR AND TUNIS CHESTER

IN CHORDS AND DISCORDS—A SATIRE ON EVERYDAY LIFE. DIRECTION ARTHUR LYONS AND AL. STRIKER.

GREETINGS

SAM LEVEY Presents

GREETINGS

The Two Banner Attractions on the American Circuit

THE DANCING DEMONS

STONE

AND

PILLARD

WITH THEIR OWN SHOW

AND

Jeanette Mohr
Rose Duffin
Mabel Howard
Jack Pillard
Mickey McCabe
Miller Evans

MARTIN WIGGART, Mgr. NES. LAVINE, Agt.

JIMMIE COOPER'S

ALL NEW

BEAUTY REVUE

WITH

Ada Lum
Helene Stanley
Rose Hemley
Charlie Fleming
Marty Collins
Eddie Hall
Morris Tolen
Billy Cumby

MANNY RUSSAK, Mgr. ABE WILKES, Agt.

SAM LEVEY'S BIG FOUR

Cadillac Theatre
Detroit, Mich.
I. SEIDENBERG MANAGER

Empire Theatre
Cleveland, O.
WM. HEXTER MANAGER

Empress Theatre
Cincinnati, O.
MOE MESSING MANAGER

New Academy Theatre
Buffalo, N. Y.
PHIL ISAAC MANAGER

MERRY XMAS — HAPPY NEW YEAR — MERRY XMAS — HAPPY NEW YEAR —

MERRY XMAS—HAPPY NEW YEAR—MERRY XMAS—HAPPY NEW YEAR—MERRY XMAS—HAPPY NEW YEAR—MERRY XMAS—HAPPY NEW YEAR—MERRY XMAS—HAPPY NEW YEAR—MERRY XMAS—HAPPY NEW YEAR—

December 25th, 1919.

"To" ROEHM & RICHARDS,
216 Strand Theatre, Bldg.,
New York City.

Dear Friends and Managers:—

We, the undersigned, wish you a MERRY XMAS and a HAPPY NEW YEAR and hope that HEALTH and PROSPERITY will be with you always.

Thanking you for your many favors, we beg to remain,
Sincerely yours,

Evelyn Cunningham	Irene Mader	Juliene Costa	John Kane	Hector Goldspink
Monica Redmond	Lotta Wate	Florence Wallace	Harry Murray	John Surra
Drena Mack	Eve Lynn	Dorothy Manning	Roland Thorpe	William Cook
Hallie Deane	Adele Tyler	Marvella Armand	Cy Plunkett	Inez Hanly
Kitty Madison	Mary Palay	May Janice	W. B. Young	Jack Sheehan
Helen Stuart	The Grandanes	Mable Liggett	Maurice Kussel	Helen Lloyd
Babe Healy	Donna Montran	Edith Mendoza	Ernest Mack	Dudley Farnworth
Myrtle Andrews	June Roberts	Norma Hark	Frank Mackey	Dolly Sweet
Violet Buckley	Lillian Rockley	Grace Seymour	A. Bowman Bell	Russel Hill
Vera Hennici	Lucia Arnold	Louise Gilbert	Dave Adler	Conn & Whiting
Babe LaVetta	Madeline Buckley	Edgar Bixley	Jack Ormsby	Happy Freyer
Maude Rockwell	Thelma Seavelle	Bert Keller	Jay Elwood	Cassie Freyer
Winnifred Anglin	Bonnie Lloyd	Ray Montgomery	Jim Horton	Tierney Four
Dotty Ray	Elsie Meadows	A. Martini	J. Harry Jenkins	Newport & Stirk
Ruby Wallace	Edith Lyons	Chester Nelson	Ralph Walton	Ben Byron
Dolly Meden	Elizabeth Barringer	Bob Gilbert	Vic Casmore	Marion Benson
Olive Walker	Lois Lane	Marty Collins	Roy Sears	Crawford & Humphreys
Helen Adair	Beatrice Harlowe	Jean Schuler	Al Watson	Ray Rottach
Norma Bell	Mona Kennedy	Mitty Devere	Dick Vanderbilt	Fern Miller
Edna Esmeralda	Elva Grieves	Jack Gibson	Saxo Halsworth	Grace Louise Anderson
Dolly Emanuel	Adele Neff	Jimmy Hilbert	Elmer Thompson	Joe Bannan
Lucille Chalfonte	Alice Masson	Harry Bentley	Raymond Midgley	Schwab Sisters
Delphie Daughn	Ruth Parker	Lew Lederer	George Heather	Musical Johnstons
Irene Delroy	Peggy Worth	Horace Lintz	Walter James	Gosman Twins
Clark Sisters	Honey Kay	Sid Winters	Jess Mendelson	Larson & Jackson
Aleta Doree	Dorothy Loveclark	Harry Koler	Jack Mack	Jackson & Taylor
Effie Fredricks	Edna Bennett	Gerald Griffin	Tommy Gordon	Johnny Black
Margaret Severn	Gladys Sears	Sam Moore	Jimmy Shea	Shirley Sherman

ROEHM & RICHARDS wish to thank their friends for the above and wish them all

A MERRY CHRISTMAS and A HAPPY NEW YEAR

INEZ HANLY AND SHEEHAN JACK

SEASON 1919-1920
I. H. HERK'S BEAUTY TRUST

Extend Xmas Greetings

Direction of
ROEHM & RICHARDS

Seeing America First
New act for Vaudeville
by Joe Laurie, Jr.

NEWPORT AND STIRK

Arthur Hammerstein's
"Sometime" Co.
Direction of
ROEHM & RICHARDS

SUNBEAM SOUBRETTE
"Grown Up Babies"

VERA HENNICI-MACK ERNEST

ECCENTRIC BUM
HURTIG & SEAMON'S
"Girls from U. S. A."

CHARACTERS
BARNEY GERARDS
"Follies Of the Day"

HORACE LINTZ

CONN AND WHITING
STEPPING ALONG WITH DAVE MARION'S SHOW

MERRY XMAS — HAPPY NEW YEAR — MERRY XMAS — HAPPY NEW YEAR —

ACTORS DO NOT REALIZE THE GREAT CHANCE THEY HAVE

By Louis Calvert

(Re-Printed from Equity)

With regard to the article entitled "Blame Laid at the Actor's Door," (an extract from the London *Saturday Review*) which appeared in the last issue of *Equity*, I wish to say that the present low condition of our art is not due, as this article implies, to our contempt of the author or his play; on the contrary, we are only too grateful when we are given real humanity to portray and decent dialogue to speak; nor is it due to our implied arrogance or personal vanity or false pride; but it is, in my opinion, very much due to our lack of pride and respect for the dignified and essential profession to which we belong. We, as a class, have absolutely no sense of our responsibilities. We drift along in an aimless, listless way, grumbling that we are being used merely for speculative purposes, but never dreaming of making a collective effort to place our art in that position where it can be of the best service to the State.

Suppose we were told that the stage, for good or evil, is one of the most powerful factors in the world. We would not believe it. But it is. There is no other institution that can make such a direct appeal to the imagination, the emotions, the ideals, and the enthusiasm of our fellow citizens. Books are read by the thousand—plays are seen by the millions; mankind enjoys books, paintings, sculpture individually, and each individual's imagination, emotions, ideals, and enthusiasm are reached by these means, whereas the stage deals not with units, but with 2,000 units, more or less, at a time, and the result is more than 2,000 per cent. greater, for the spectator of a play is not only stirred by his own feeling, but he is also swept along by the feelings of the others, thereby doubling, and possibly trebling, the strength of his own personal emotion.

The stage excites massed emotions, and massed emotions are mighty factors that can upset dynasties, change governments, and revolutionize the world. When Johann Most, a German anarchist, made known that he would play "The Weavers" at the Irving Place Theatre, with himself in the principal part, the authorities forbade the performance, as they feared that an anarchist riot would ensue.

SAM GREEN'S FAMILY

SAM, SR.
MRS. SAM (DOROTHY)
SAMMY, JR.
JOHN GERARD

FOLLIES OF THE DAY
EN ROUTE

WASHINGTON, D. C.
AT HOME

Wishes All a Merry Christmas and a Happy New Year

1919-1920

Merry Xmas and Happy New Year to All Our Friends

EDDIE **JEROME** and FRANK **ALBRIGHT**

A Merry Christmas and a Happy New Year

ROGER **IMHOFF** - HUGH **CONN** AND MARCELLE **CORRENNE**

"THE PEST HOUSE" DIR. MAX HAYES

A Great Song Requires No Professional Manager

"SWANEE"

Words by I. CAESAR Music by GEORGE GERSHWIN

From

Ned Weyburn's Revue at the Capitol Theatre

RELEASED

for all professional purposes

Write or call

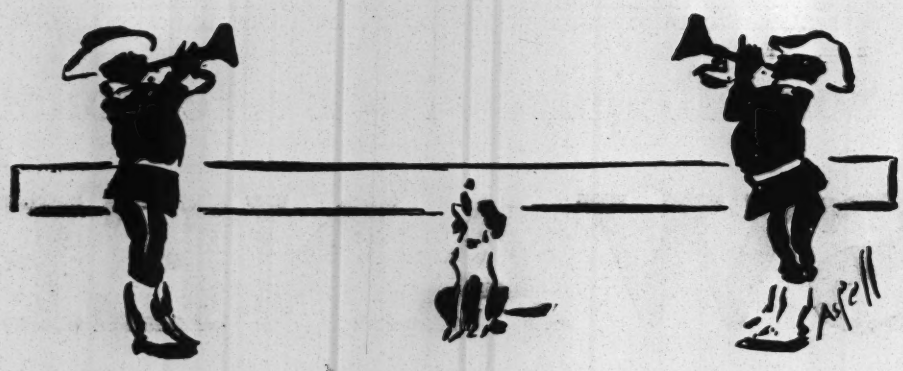
T. B. HARMS & FRANCIS, DAY & HUNTER

62 West 45th St. New York

A Merry Christmas

AND

A Happy New Year



Waterson, Berlin & Snyder Co.

A performance of the "Merchant of Venice" in some city in Schleswig-Holstein so wrought upon the emotions of the audience that it proceeded to the Jews' quarters and murdered many of the Jews. Thereafter the "Merchant of Venice" was only permitted to be performed when it was preceded the night before by "Nathan the Wise," a play about a noble, upright Jew—as a kind of counteracting influence.

It was the solitary confinement scene in Galsworthy's "Justice" that brought about much reform in English prison life.

The theatre belongs to us—the actors, but what do we care? Let anybody use it and us.

Great men have written great plays for our benefit, but because our commercial managers have no use for them, we have no use for them either. The majority of us do not even read them. How many of us know anything about our glorious traditions? Do we ever realize that the masterpieces of Shakespeare would never have been written but for the actor? Historians inform us that Shakespeare became a member of the "King's Players" in 1594 and one of its leaders in 1603; that he was a good man of business; that he wrote his plays for the "King's Players," and common sense tells us that he would never have written these great plays if he had not known that he had capable actors to enact them.

Four of the actors were Shakespear's life-long friends: Richard Burbage, Augustine Phillips, John Heming, and Henry Condell. These are names that we should keep in honorable remembrance — actors who were privileged to be the associates and friends of the greatest literary and dramatic genius of any age—and what actor would not lift his head with pride when he remembers the great deed of John Heming and Henry Condell, who, seven years after Shakespeare's death, collected his plays together and gave the world that priceless treasure, "The First Folio?"

Heming and Condell — actors! World benefactors! What do we care? We either have never known, or else we have forgotten, that they ever existed!

How many of us have read or even heard of the Dramatic Essays of William Hazlitt, J. Foster, George Henry Lewis, and Leigh Hunt; essays that throw a great light on the art of Sarah Siddons, Kemble, Edmund Kean, Macready, and their contemporaries, and should be studied as a part of every actor's education.

What do we care today about anything except the easiest way of getting our living? Tradition, pooh! Let's make money! What a short-sighted policy! Efficiency

PAT KEARNEY—

The Wife and Kids Are All Well and Happy

MERRY CHRISTMAS

May Belle Gibson

AND

THE MELODY THREE

Babe Fuller Dave Wallace Sam Goldberg

MERRY XMAS

A MERRY XMAS and A HAPPY NEW YEAR

THE

MANGEAN TROUPE

Direction, H. B. MARINELLI

A Merry Christmas and A Happy New Year to My Friends

JOE Le BLANG

A Merry Christmas

AND

A Happy New Year

To All Our Friends

FROM

THE GREAT STAR AND GARTER SHOW

DIRECTION OF I. M. WEINGARDEN

ALL-STAR CAST

RAY READ
FLORENCE DARLEY
HOWARD PADEN
BERT HALL
CHAS. BURNS
WILL BOVIS
CHUBBY DRISDALE
KLARA HENDRIX

PAULINE HALL

OUR BEAUTY CHORUS

MARGIE MARTIN, KITTIE HOWARD, DOT READ, BABES ARNOLD, EDITH SHAFER, DOT VERNON, VICK HOLT, EDITH LEFFLER, VERA LEROY, SADIE FULTON, JESSIE MATTHEWS, LOLA JOHNSON, RUTH CLARK, KITTY DERAY, TINY McARTLE, BUELAH LAVON, GERTIE EDWARDS, MARY GRAY, ROSE MORFORD, ELLA VICKERS.

ASA CUMMINGS, Manager
FRANK FREEMAN, Business Manager
ALFRED RACKET, Musical Director
WALTER McCALL, Carpenter
JAS. LEAHY, Props.
ART LUX, Electrician
MADAM DE ROSA, Wardrobe

pays better than inefficiency.

In the past, our tradition tells us that great acting packed our theatres. Why did the public flock in their thousands to see men like Booth play the great Shakespearean roles? Was it because he played Shakespeare? No! For centuries Shakespeare played by inferior actors has spelt ruin. Success in Shakespeare only comes when it is combined with great acting, as amalgam which has always proved a powerful magnet, attracting the public, who loves to be attracted to the beautiful. Our fellow citizens are not fools, but they do not bother themselves much about us. They take what is offered them, and if we choose to bar them from seeing the best side of our art, that is our affair—not theirs. It is on our shoulders that the blame must fall. "God helps them who help themselves."

Now and again there are spasmodic efforts made to do something for the theatre, viz.:

The Late Sir Henry Irving crying aloud for municipal theatres;

The attempt by the millionaires to establish the American national theatre;

The book written by William Archer and Granville Barker, "Scheme and Estimates for a National Theatre"—a work that must

LOEWS, Inc.
AND
ACKERMAN & HARRIS
IN THE WEST
WISH ALL THEIR FRIENDS A MERRY CHRISTMAS
AND HAPPY NEW YEAR

CHARLES H. WALDRON

Presents

FRANK FINNEY

Writer and producer of the season's big comedy smash,

From Here to Shanghai

A positive novelty. An original conception. Received nightly with *Gales of Guffaws*. It's got a plot n'everything.

SINCEREST YULETIDE GREETINGS TO EVERYBODY

WHAT THE CRITICS THINK OF

KATE PULLMAN

AND HER DANCING IN HER FIRST BROADWAY PRODUCTION "ROLY BOLY EYES"

ALLAN DALE—NEW YORK AMERICAN

"Miss Kate Pullman also contributed some of those athletic contortions that are misnamed dances and worked very hard."

THE NEW YORK REVIEW

"On Thursday night, at the Knickerbocker Theatre, Broadway was introduced to a new dancing star in the person of Kate Pullman, who won instant favor and achieved one of the real hits of John Cort's 'Roly Boly Eyes' in which Eddie Leonard is featured. After the opening in Baltimore, where Miss Pullman's success was instantaneous, this Broadway hit was assured."

BALTIMORE SUN

"Kate Pullman, whose work is a series of amazing stunts, etc."

RENNOLD WOLF—MORNING TELEGRAPH

"Kate Pullman and Earl Gates make a pair of exceedingly agile and speedy steppers, including in their repertoire even acrobatic achievements. They are a welcome addition to the early season's exhibits."



LOUIS GARDY

"Kate Pullman does athletic stunts to show how the minuet and reel have changed in the past century."

ZIT—NEW YORK EVENING JOURNAL

"Miss Kate Pullman, a member of the cast, whom Mr. Cort recruited from the ranks of burlesque, added much to the performance by her humorous dancing."

TELEGRAM

"Miss Kate Pullman, for instance, does not seem to care whether she is dancing on her toes or on her head."

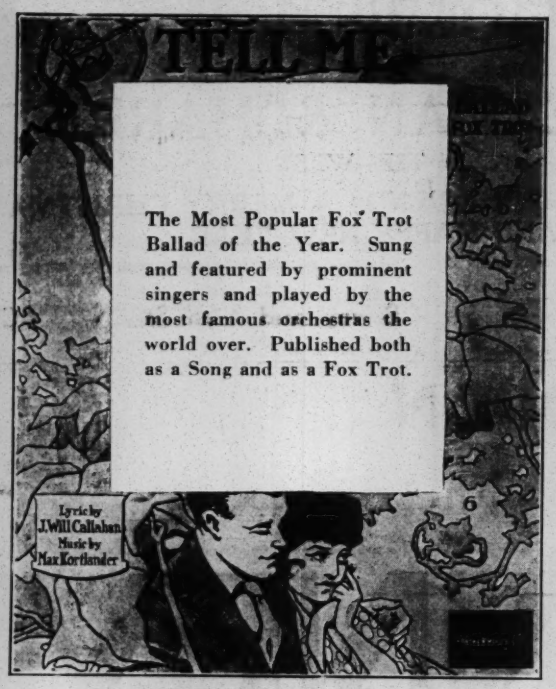
BALTIMORE AMERICAN

"Miss Kate Pullman did some remarkable acrobatic dancing."

FRED—VARIETY

"Kate Pullman, who worked through the show with Earl Gates, pulled down an individual hit in the second act in the 'I Want a Man' number. She pulled an exit trick that was new to Broadway and it won her an applause wallop."

MANAGEMENT JOHN CORT



TELL ME



Hand in Hand Again

4-BIG HITS-4

HAND IN HAND AGAIN

MY ISLE OF GOLDEN DREAMS

YOU AIN'T HEARD NOTHING YET

TELL ME

9-Novelty Songs-9

WHEN IT'S MOONLIGHT ON THE SWANEE SHORE
By Whiting & Egan

ALL I HAVE ARE SUNNY WEATHER FRIENDS
By Kendis & Brockman

YOUR EYES HAVE TOLD ME SO
Blaufuss, Kahn-VanAlstyne

VENETIAN MOON
By Kahn, Magini & Goldberg

SOMEHOW OR OTHER I'M GOING TO MAKE YOU CARE
Gumble, McBoyle & Vincent

THE IRISH WERE EGYPTIANS LONG AGO
Bryan-Smith

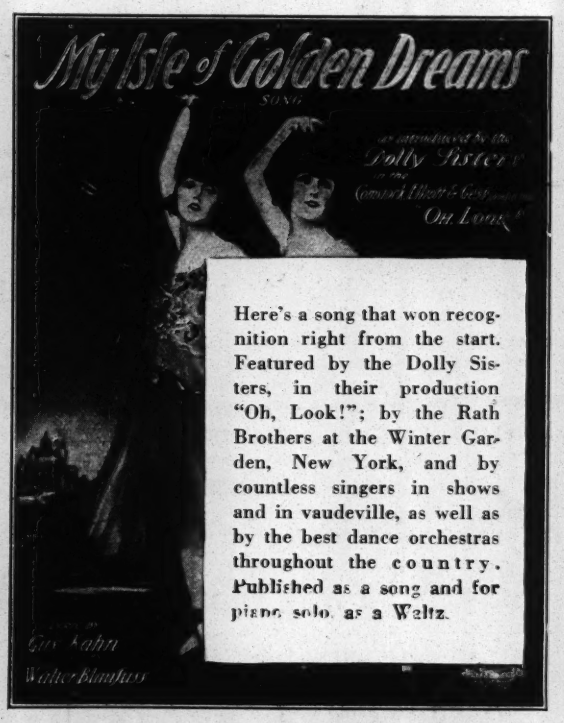
I AM CLIMBING MOUNTAINS
By Kendis & Brockman

WHEN YOU'RE GOOD YOU'RE LONESOME
Grace Doro

DARKTOWN DANCIN' SCHOOL
Yellen-Gumble



You Ain't Heard Nothing Yet



My Isle of Golden Dreams

Professional Copies
Vocal Orchestrations

EVERYTHING READY FOR YOU
Call at one of our offices if you can—if not, write
A MOST EFFICIENT PROFESSIONAL STAFF IN ATTENDANCE

Dance and Band Arrangements
Male and Mixed Quartettes, Etc.

JEROME H. REMICK & CO.

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PORTLAND, ORE.—322 Washington St.
SAN FRANCISCO—908 Market St.
ST. LOUIS—The Grand Leader
CHICAGO—634 State-Lake Bldg.
LOS ANGELES—427 South Broadway
BUFFALO—485 Main St.
AKRON, OHIO—M. O'Neil Co.

have taken years of hard toil to complete.

The proposed Theatre Annex that is being organized by George Arliss and Grace Griswold;

The establishing of little theatres throughout the country—a sure proof that existing conditions do not fill all the requirements needed.

But all these efforts will never do away with this evil of inefficiency. Bricks and mortar, amateur aspirations, the good-will of our intellectual fellow-citizens are of no avail, unless we, as a profession, buckle to and realize that hard work alone produces efficiency.

What happens in the musical profession? The violinist, pianist, the singer, have to work many hours a day in order to perfect themselves. They are under no delusion that they can capture the world by their natural inborn talent or aptitude. They

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JOHN G. JERMON
Holiday Greetings
COLUMBIA THEATRE BUILDING B'way and 47th St., N. Y. C.

ARTHUR HOPKINS
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in the World
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A MERRY XMAS and A HAPPY NEW YEAR
CHONG AND ROSIE MOEY
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Charlie Chaplin
Douglas Fairbanks
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sincerely wish for all of their many friends
a Yuletide of happiness and good cheer
and a New Year of unprecedented prosperity.

UNITED ARTISTS CORPORATION

OSCAR A. PRICE, President HIRAM ABRAMS, General Manager

LILLIPUTIANS, THOUGH SMALL, OFT-TIMES FEEL GREAT LOVE

Love comes even to Lilliputians, and to those who remember the famous General Tom Thumb and his wife, who died recently at her home in Middleboro, Mass., it is interesting to know that they were mutually seized with the divine passion at first sight. P. T. Barnum, into whose varied menagerie nearly all freaks and oddities were finally collected, disclaims in his autobiography a widespread belief that he acted as matchmaker, and insists that love came to them a swift and unaided guest.

"It was by no means an unnatural circumstance," he wrote, "that I should be suspected of having instigated and brought about the marriage of Tom Thumb with Lavinia Warren. Had I done this I should at this day have no regrets, for it has proved, in an eminent degree, one of the 'happy marriages.'" He insists that "from first to last their engagement was an affair of the heart, a case of love at first sight."

Tom Thumb met Lavinia Warren, or Mercy Lavinia Bumpus, as she was born, in 1862, when she was on exhibition in the museum in New York, under Barnum's advertising watch and care. The midget was then in temporary retirement, but came from Bridgeport to see Barnum on business. No sooner had Tom Thumb cast eyes on the tiny woman than he burst into Barnum's room and began inquiring as to her family antecedents. Barnum, with an eye to the future, imparted the information so favorably that the hasty and ardent little wooer burst into happy ejaculation.

"Mr. Barnum," he exclaimed, "that is the most charming little lady I ever saw, and I believe she was created on purpose to be my wife. I have got plenty of money, and I want to marry and settle down."

Action was suited to the word. Tom Thumb, Barnum related, neglected business, houses, and the joys of a yacht at Bridgeport, and set about his love making with such persistent ardor that the little lady was eventually forced to capitulate. However, she set herself a wary course, and forced her lover to undergo all the pangs of jealousy and doubt. Tom had to make frequent use of his married sister, then living in New York, as an excuse for his daily excursions to the city.

Meanwhile Commodore Nutt, another of Barnum's prize midget attractions, had also fallen a victim to Miss Warren's charms, and was no less bent on possessing for himself her hand and heart. He was a few years younger than the little woman, but lack of years and discretion only spurred him to more ardent effort. Of a fiery temper, he once put the little General on his back after an argument and struggle in a dressing room, and thereafter the latter, less hefty than his rival, gave the Commodore a wide berth at the frequent crossing of their paths.

Tom laid siege to Miss Warren's heart after the most approved methods in New England wooing. He made it his habit to meet her every Sunday afternoon and evening, and then, under Barnum's chaperonage, had her come to his home in Bridgeport. He was anxious, Barnum"s story runs, to have his mother pass judgment on his choice, feeling sure that his sweetheart would charm the mother no less than himself. The Commodore overheard the plans being arranged, and immediately sensing peril to his own scheme,



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of the
SEASON

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AND A BEAUTY CHORUS OF TWENTY

MERRY CHRISTMAS TO ALL

KELLY AND ZITO

THE ACTOR & THE ITALIAN

ASK CLAUD BOSTOCK

A MERRY CHRISTMAS!



A HAPPY NEW YEAR!

BELLE BAKER

THE EXIT MARCH OF ANOTHER YEAR
WILL VERY SOON BE PLAYED,

AND FOR THOSE WE LOVE AND LOVE US DEAR
LET'S WISH THE YEAR OF 1920
IS ONE OF PLENTY,

AND THE YEAR FOR WHICH WE PRAYED.

A MERRY XMAS and A HAPPY NEW YEAR TO ALL

WALTER CLINTON AND ROONEY JULIA

Featured with Lawrence Schwab's "LAST NIGHT"

DIR. CAPT. RAY HODGDON

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That Big Musical Extravaganza

THE GIRLS

Miss THERESA SHERMAN

THE DAUGHTER OF DAN

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MABEL DEFOREST (Mrs. Dan Sherman)

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Haunting, Dreamy, Sensational SWEET Waltz Song Success

HAWAIIAN MOONLIGHT

Chicago McKINLEY MUSIC COMPANY New York

besieged Barnum that he be invited, too. The showman settled the matter by inviting the three to his own house in Bridgeport and to have Tom's mother go there.

The Commodore had to go by a later train. Tom Thumb determined to garner his crop of hay while the sun shone in the Commodore's absence. Mrs. Stratton, his mother, was won over by the midget queen, and after tea the scene was left clear for the suitor's program. His proposal was careful. Seating himself on a tiny sofa with Miss Warren, he dilated on his possessions and his ability to care for an enlarged household should that happy event come to pass. Two young girls whom Barnum had invited to meet the midgets so forgot the proprieties as to remain within earshot on the stairway in the darkened hall. They heard everything that passed, Barnum declares, and were his authority for what transpired. Miss Warren was under contract to go to Europe with the showman, and General Thumb hinted that she would be very lonely among so many kings, queens, and princes, and suggested that it would be well if someone familiar with the route and with the proper deportment in sovereign presence were to accompany her. He let it be understood that it would be his chief pleasure in life could he be that cicerone.

"That would be very nice," the eavesdroppers heard her say.

"Do you think so?" he inquired, warm and interested. She thought so, as she had just remarked, and therewith followed sounds familiar to all, but not translatable in the printed word. The Commodore arrived, bounced into the room and was made to feel the force of the old adage concerning two being company and a third a work of supererrogation.

The marriage took place in Grace Church, New York, on Tuesday, February 10, 1863, the Rev. Junius Willey, rector of St. John's Church, Bridgeport, assisted by the Rev. Dr. Thomas House Taylor, rector of Grace Church, performing the ceremony. Admission to the church was by invitation only. Present were, Barnum says, Governors of several States, Congressmen, army officers, and many prominent in public and social life. Hundreds begged him for tickets, and for one he received an offer of $60. But all such requests were refused. As it was, the church was packed and jammed, and hundreds waited outside to watch the bride and groom.

A THEATRICAL PHRASE BOOK

Laryngitis—Something caught by the star when a play requires rewriting before opening in New York.
Prior Contracts—The reason why a play is compelled to end its metropolitan run at the height of its popularity.
Biggest Hit in Twenty Years—A success.
Biggest Hit in a Decade—A moderate success.
Biggest Hit in Town—A failure.
Premiere—Something which is postponed.
Original Cast—Company of twenty containing seven of the original people.
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Eight-Fifteen—Eight-forty-seven.

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NOW, LISTEN MABEL

HONEY BOY MINSTRELS

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Gus Hill, Columbia Theatre, New York

A MERRY XMAS
AND
A HAPPY NEW YEAR

EDDIE BUZZELL AND PARKER PEGGY

ONLY A MOTHER'S SON

JACK ROSE

"MURDERER OF GLOOM"

JOS. STEIGER, Accomplice

A Merry Christmas and A Happy New Year to All My Friends
Also All My Enemies

HARRY

MASTERS & KRAFT

JACK

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WE SHALL HAVE OUR NEW YEAR'S DINNER WITH OUR PAL JOHN NAVIN IN ALBANY

HARRY (HEINIE) COOPER

WISHES YOU A MERRY XMAS

MERRY CHRISTMAS

MATT KENNEDY

Sam Howe's Big Show

ACTING MATERIAL RARE AND SCARCE, SAYS BELASCO

The chances of a beginner upon the stage were recently set forth at considerable length in the *Saturday Evening Post* by David Belasco.

A great English player, asked what was most necessary in order to become an actress, answered that it was "to possess the face and figure of a Greek goddess, the voice of an angel, the temper of a dove, the disposition of a saint, the energy of a dynamo, the digestion of an ostrich, the strength of an elephant and the hide of a rhinoceros!"

Mr. Belasco suggests that special stress should be laid upon the last named of the requirements, and adds that it is one of the many paradoxes of the theatre that sensibility is at once an absolute essential to fine acting and a curse to actors who possess it. In no other art will it do so much for an artist—or expose him to so much pain. "But to answer in all seriousness the inquiry as to what is most necessary in order to make a true actress," says Mr. Belasco in the course of his article, "I should say it is not beauty, elocutionary faculty, intellect, energy, strength or persistence, but just possession of that most obviously essential ability—which, nevertheless, appears to be about the last thing the generality of histrionic beginners ever think of—namely, the ability to act. That ability to act is a strange thing indeed—certainly the gift of Fortune, an innate endowment of Nature, something none of us can acquire by study and instruction any more than we can add a cubit to our stature by taking thought. Given that ability, a snub-nosed, red-headed chambermaid can be taught and developed till she can move and sway a theatre full of people at will; without it not even a Helen of Troy or Cleopatra can artistically get beyond utility business. One of the greatest actresses of whom we read in theatrical history is undoubtedly Mrs. Hannah Pritchard, and perhaps the greatest of her personations was that of Lady Macbeth. Yet we have Dr. Samuel Johnson's testimony

Jack Blue
Bobby Connolly
Walter Irving

wish to advise that they have opened a studio for the purpose of coaching professionals and amateurs in the art of terpsichore. What your act needs we can supply. What it lacks we can tell at a glance.

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Mr. Connolly, prominently identified as dancer with many musical attractions.

Mr. Irving is the author of "The Dream Girl" and numerous successful vaudeville acts.

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A MERRY XMAS
AND
A HAPPY NEW YEAR

AL KLEIN BROS. HARRY

Direction, MESSRS. SHUBERT

GAIETIES, 1919

P. S.—HELLO, VAUDEVILLIANS
—MATINEE EVERY DAY—UGH!

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BOBBY CLARK & McCULLOUGH PAUL

With JEAN BEDINI'S

PEEK-A-BOO COMPANY

A MERRY XMAS
AND
HAPPY NEW YEAR

PAT ROONEY
AND
MARION BENT

that personally she was "a vulgar idiot," and it is recorded that great as was her performance of Lady Macbeth her only knowledge of that character was derived from the part itself, as copied out and given to her by Garrick's prompter; that she never even read the tragedy of Macbeth as written by Shakespeare! Nevertheless, her performance of the character stands as a model even to this day. What is the explanation? Why, it is simply this: Mrs. Pritchard possessed the strange, rare faculty—the ability to act.

"Theatrical managers of today are often and bitterly blamed—sometimes not without justice—for their exploitation of types. Yet I wonder whether those who so blame them understand that to a very large extent managers are forced to look for and depend upon types, because genuine actors of either sex are so rare. For my own part, I would a thousand times rather have an actress who could play—could truthfully impersonate Juliet and Lady Teazle, Polly Eccles and Laura Murdoch, and so on—than to go hunting types almost every time I have to cast a play. But we managers are in many ways the slaves of circumstances and must often do not what we would, but what we can. If I revive "Caste," for example, I can doubtless find some sprightly little girl to go on for Polly, who will be delightful in it, but who can play nothing but Polly—that is herself—under various different names. Again, doubtless I can find some half-sophisticated type, some girl who is half good-hearted hoyden and half artificial fine lady, to play Lady Teazle. But where shall I find actresses able to act, to impersonate both those characters, and many others? I have occasionally discovered such—but not often.

"Perhaps the most frequent error made by stage aspirants is the error of supposing that education—particularly a college education—is the open sesame to theatrical success. There could not be a greater mistake. Practically speaking a college education, as far as acting is concerned, means just so much money, labor, and—most important of all—time thrown away. I do not mean, of course, to disparage formal systematic education—no, not even when it is solely confined to the oft-condemned book learning. But it is another paradox of the theatre that in no art is education, general education, more valuable than it is in the art of acting, yet almost if not literally without exception the greatest exponents of that art have come from social obscurity and have received little formal education—let alone a college training.

"It is the self-imparted education that counts in acting. It would be possible to

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CHARLIE RAYMOND

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AND HIS BIG

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GREETINGS TO ALL

EDDIE COLE

HOME FOR THE HOLIDAYS WITH BROADWAY BELLES

devise and arrange a college course that would be invaluable to beginners on the stage, but so far as I know it has not been done. As things are, it is the self-taught, self-supporting, self-made girl who makes your great actress every time; the poor girl who has ambition and strives as well and longs to rise; the girl who somehow has got to make a living, to get her daily bread and butter, at the same time that she gets her education and her technical training; the girl who has never been within a year's walking distance of a college education.

"I do not now recall exactly how many college girls have applied to me for employment in the theatre on the strength of their college education, but they number several hundred at least. I have given interviews to many but can recall only seven who showed any fitness.

"It is a rule almost without exception that the college-bred girl, though generally she is an exceptionally good girl, who makes a good wife, a good mother and a good friend, is a bad actress. She is too much aware of herself, too strongly self-conscious and too over-critical of her emotional reactions to make a true actress at all. She thinks too much about her feelings to be able, comparatively, to feel much. Her emotions are too much formalized and constricted, too much regulated and far too much chilled. She is not receptive. She cannot get things, apprehend them through her heart, her feelings, her intuitions; she has to get them coldly, through her mind alone. She considers her emotions—at least when it comes to reproducing them—much as she might a gram of salicylate of soda, a proposition of Euclid or the construction

I'm Very Thankful to Be Here
to Wish You All

A MERRY CHRISTMAS
and
A HAPPY NEW YEAR

SAM
HOWE

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PEARL LAWLER

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RUTH HASTINGS

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THAT'S EVERYBODY

THOMAS DURAY

in "FOR PITY SAKE"—Direction, C. B. MADDOCK

JACK GIBSON

Wishes all the compliments of the season.
Playing the Columbia Circuit.

Doing straight with Lew Kelly Show
Direction ROEHM AND RICHARDS.

of an Addisonian sentence; and thus, though she may be great on chemistry or semicolons, when it comes to acting she misses the soul.

"Now feeling is the soul of acting; and to be a great actress you must be emotionally sensitised; not over-critical of your feelings, not too rigid, too formal, too exact and too exacting; as in my experience the college girl almost invariably is. The greatest artist, of course, will always be the one who is both ardently emotional and highly intellectual—with, according to my judgment, a slight preponderance of the former characteristic; a disposition, so to speak, to think first with the heart rather than with the head. Your college girl might doubtless give an adequate performance of such a part as the erudite Miss Jopp, drawn with such delightful satirical piquancy by Henry Arthur Jones in his fine play of 'Judah'; but she will never give a satisfactory embodiment of such parts as Imogen or Juliet or Cleopatra or Camille or Fedora or Yo-San.

"Granted the innate ability to act, I would by preference choose for histrionic instruction and training a girl of the factory or the shop, with no more than a common-school education, and of the ardent, intense, temperamental and impressionable order. Such a girl will make the finest artiste. When she gets stage-struck it is not only in her mind; it is with her whole heart and soul as well. She is literally possessed of the purpose and determination to act, and she will undergo any hardship, make any sacrifice, in order to

MILDRED LAURIE

WISHES ALL THE COMPLIMENTS OF THE SEASON TO ALL

BARNEY GERARD'S
"FOLLIES OF THE DAY" 1919-1920

WISHING YOU ALL
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and
A Prosperous New Year!

DAVE KRAUS

SEASON 1919-1920

PETER S. CLARK

PRESENTS

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1919 *The Same Old Pals!* *1920*

MERRY XMAS AND A MOST HAPPY NEW YEAR TO ALL

LITTLE **IRENE MEARA**

"BURLESQUE REVIEW" CO.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

JACK PEARL

WHAT THE THEATRICAL PAPERS HAD TO SAY:

VARIETY

This year Jack Pearl has jumped into the lead, and it is his work that goes a long way in putting "The Beauty Trust" over. Pearl shot over the show's big scoring hit with a talking specialty in the first act. Pearl's dialect and style recalls Joe Weber, with a dash of Louis Mann, but he is original in his work.

NEW YORK CLIPPER

Jack Pearl is again doing his "Dutch" character. In this role he never tires one. He is a natty fellow, his dialect is rich in humor and he possesses an individuality all his own, which won favor from the start. Pearl can dance, bump, is fast and is one of the best comedians at the Columbia so far this season. He has a funny sneeze that they laugh at. In fact, his all around work gives a lasting impression. It's funny that these Broadway managers have overlooked this young star. He is an artist and shows it in all he does.

TELEGRAPH

It was not alone the wonderful Teutonic dialect of Pearl that got him his laughs but the quaint, artistic and rapid manner in which he followed up his humorous punches with other verbal fireworks that dirceted attention to this comedians efforts when he was on stage.

WHILE PLAYING THE COLUMBIA I HAD TO DECLINE A NUMBER OF OFFERS FROM BROADWAY MANAGERS ON ACCOUNT OF BEING UNDER CONTRACT TO MR. I. H. HERK, MANY THANKS FOR ALL OFFERS.

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PERSONAL REPRESENTATIVE
LOUIS PERLMAN
526 W. 173rd St., New York

MERRY CHRISTMAS and HAPPY NEW YEAR

SEASON 1920

TO ALL—FROM

HARRY D. WARD AND HARRIET RAYMOND

WE WISH YOU THE SAME, AS WE KNOW YOU WISH US

MAY MYERS AND FRANKIE JAAMES

TWO PALS

SOMETIMES MAD
SOMETIMES BLUE—
BUT ALWAYS HAPPY
WHILE WITH PEEK-A-BOO

SEASON 1919-1920

fulfil her desire—and not even know she is undergoing hardship or making sacrifice. Such is your genuine-born actress, and when you get one you have got an easy subject for development into a great stage artiste.

"I have spoken thus far of women on the stage and the training of them rather than of men and their training. That is because in my opinion woman is by far a greater vessel than man. Much, though not all, of what I have said about women applies, however, with equal force to men. But I would infinitely rather train and direct women than men for the stage. This is not only because they are potentially greater but because women interest me personally far more than men do. The female nature is more complex, more sensitive, more subject to emotional disturbances, far more variable and surprising than the male nature is. Then women—at least women of the stage—are as a class more receptive than men. Men being more vain than women are less willing to accept instruction, even when they have asked for it.

"It is very different with women. Your woman who is really in earnest about acting does not care the value of a faded flower where or how or from whom she learns—all she cares is to learn. After she

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Ordinarily, and one may say absolutely, COLOR is of more importance in the Decorative appointments of a Musical or Vaudeville Assemblage than the Book itself.

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HARRY HASTINGS

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From

THURSTON

THE MAGICIAN

McINTYRE and HEATH

IN

"HELLO! ALEXANDER"

Under Direction of Lee and J. J. Shubert

Wish Everybody

A MERRY CHRISTMAS

and

A HAPPY NEW YEAR

THE

MOBILE FOUR

FRED BLISS, 1st tenor
MURRAY SALET, 2nd tenor

(FORMERLY QUAKER CITY FOUR)

PUTTING IT OVER WITH

HARRY FORSYTHE, Baritone
MARTIN GRIFFIN, Bass

McINTYRE AND HEATH IN "HELLO! ALEXANDER"

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A MERRY CHRISTMAS AND HAPPY NEW YEAR

MAE MARVIN

THE NATURAL COMEDIENNE IN VAUDEVILLE

has learned all she can, or after she thinks she has, she will generally desert you if she believes it to her advantage to do so, with even less compunction than a man will. But that in itself—the possibility of stony hardness and insensate ingratitude in the female—is part of her mysterious complex which excites and holds my interest. It is the old, old story. As Shakespeare said of Cleopatra, so can it even more truthfully be said of woman as a sex: 'Age cannot wither her, nor custom stale her infinite variety!' And finally, as a business man, I would in general rather bestow my labor on women than on men, because I know beyond all dispute or doubt that the theatre-going public feels as I do—or, rather, that in feeling as I do I feel as it does. Women are always of interest.

"I am often asked: 'How shall I begin in order to become an actress?' I would first quote to all histrionic aspirants the query made by Edmund Kean to that fine old player, Henry Howe — 1813-96 — who when a youth sought counsel from the great tragedian, then drawing near to his death, at Richmond. 'So you want to be an actor, eh? Cockey?' asked Kean. 'Can you starve, Cockey, eh? Can you starve?' Today it is not perhaps necessary to confront actual starvation in order to become an actor. Nevertheless, not even starvation is unknown among contemporary men and women of the stage—and might be rather more

MERRY XMAS!

MABEL and JOHNNY **DOVE**

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MERRY CHRISTMAS TO ALL!

JIM CHALLIS AND JULIA CORTAN

AS SEEN BY

POLLY and TOM

MERRY XMAS AND HAPPY NEW YEAR TO ALL AGENTS AND FRIENDS

ROBINSON McCABE & ROBINSON

common if it were not for the generosity of those who prosper in the profession. But even taking things at their best, I say to all who would follow that vocation: Pause, reflect! If you are not in deadly earnest, unless you are willing and able, if need be, to starve and scrape and scrimp and still work, work, work cheerfully and resolutely; unless you are prepared to forego home life and its comforts and joys, and miss much of the frolic and fun naturally dear to the heart of youth; unless you can put aside love and the thought of marriage—for matrimony is, at least for women, a career with which no other can successfully compete; then keep away from the stage."

THE PASSION PLAY

A new book by Mary Catherine Smeltzley, entitled "The Last Passion Play," should prove interesting to the student of drama. It is an account of the performance of the "Passion Play" at Oberammergau in 1910, which, in the opinion of the author, was the last representation of this survival of mediaeval drama that will be seen for many years. Her story is charmingly told with a background of the history of the play.

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Direction

PETE MACK

Material by Paul Keno and Al. W. Brown

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KALICH

By Ripley D. Saunders

Kalich, thou of dark and brooding face
Born unto Tragedy by birthright of race,
The sorrows of uncounted years arise
And plead for utterance in thy mournful eyes,
And on thy lips, so poignant sweet with pain,
God's stamp of suffering marks thy calling plain.

So stood Rachel, of thy blood, in her day;
So Bernhardt, of that blood, holds now her sway.
And thou, full sister of these mighty two,
The same blood-heritage claimeth as thy due.

Valid thy claim. The centuries' seal is set
Upon its warrant. Tears and blood have wet
Its ancient and its modern countersigns.
Sorrow unspeakable breathes between its lines,
Where, down to Kishinev's cruel days, is told
A nation's woe that dates from Egypt old.

To thee descended—lo, how dread the cry
That rises from thy throat! How tense and high
With strain of agony! Not alone the part
That now thou playest thus doth wring thy heart,
But all thy people's grief, accumulate,
Sounds in thy voice, till, with race anguish great
Thou speakest not even one little, broken word,
But Tragedy's supremest note is heard.

This, then, the price of glory to thy name—
How dire the cost, how bitter high the game,
O, Kalich, on whose soul the forfeit lies
Of genius born from world-old sacrifice!
We yield us to the magic of thy spell,
With our applause the playhouse echoes swell.
We sound the praises of thy tragic power—
Yet still how bare, how empty, thy full hour!

What wonder, then, that even at Fame's full flood,
Thy eyes still bear mute witness to thy blood.
Sombre with persecution—its wan sign
Still resting on those piteous lips of thine.
O, Kalich, thou in whom all Israel's woe
Concentrate, makes the Genius-Gift we know!

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By FRANK H. GREY

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XMAS GREETING!

MAUD EARL

in

THE VOCAL VERDICT

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I PUT THIS CARD IN JUST TO WISH YOU ALL A MERRY XMAS AND A HAPPY NEW YEAR.

JOE MARKS

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MERRY X-MAS TO ALL

E. J. MOORE

MOSS TIME—ENGLAND

A MERRY XMAS AND HAPPY NEW YEAR TO ALL FRIENDS

WILL STANTON

America's Premier Souse, assisted by ROSALIND MAY.

WILL ROGERS' BOOK

In Will Rogers' book, "The Cowboy Philosopher on Prohibition," there is humor aplenty which will tend to make today's dry moments more bearable. It contains a wealth of clever epigrams. For instance, one is to the effect that "there will be people among the coming generation that can name twelve different phosphates that couldn't name two presidents."

The cowboy does his best in this book to tackle the problems that remain to be faced since prohibition came into fashion. The only solution he seems to offer is the one "to grin and bear it" after such provocatives of grins like these:

"The worst crime a child at home can commit now is to eat up the raisins that dad brought home for fermenting purposes."

"If you drop into a cafe after the theater in a prohibition town, they will wake up the night watchman to cook you something."

And in the fourteen points of his preamble, the cowboy philosopher wishes to thank the writers of the Old and New Testament for furnishing facts for some of his strongest arguments against prohibition.

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EVERYBODY A MERRY CHRISTMAS

YULETIDE GREETINGS

BETTY PALMER

SOUBRETTE

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FLORENCE MASCOTT

COMPLIMENTS OF THE SEASON

INGENUE—SAM HOWE'S BIG SHOW—1919-1920

MABEL McCLOUD

THE SEASON'S GREETINGS

INGENUE—James E. Cooper's "BEST SHOW IN TOWN"

COMPLIMENTS OF THE SEASON

WILLIE HALE AND BRO.

KEITH AND ORPHEUM CIRCUITS, DIR. GLADYS BROWN

A MERRY CHRISTMAS TO ALL. THE BELLE OF KENTUCKY

MARIE RUSSELL

A STUDY IN BROWN. Thos. P. Russell, Mgr., Thos. P. Russell, Jr., Conductor

WALKER'S PLAYS PUBLISHED

In a new book entitled, "More Portmantean Plays," three interesting plays of Stuart Walker's are contained. They are "The Lady of the Weeping Willow Tree," "The Very Naked Boy," and "Jonathan Makes a Wish." This is the second volume of the series of Walker's dramatic writings.

The first play is an idyllic and poetic fantasy of Japan, based on an old Japanese legend, imaginative in quality and romantically tragic in theme and treatment. "The Very Naked Boy" is a whimsical sketch, the tone of which is indicated by the time description, "half way to a proposal!"

"Jonathan Makes a Wish" is the most realistic of Walker's plays, containing less of the symbolic and imaginative than most of his work. The second act, depicting the delirium of the boy hero, is figurative, but the general theme of the play is one of realism. In his first act, Walker outlines an interesting and powerful theme, but later acts fail to sustain its strength. The situation developed in the first act presents the boy, Jonathan, inheriting the love of freedom and self-development that manifested itself in his actress mother, defying the traditions of the family to follow her desires. Jonathan is destined by his uncle, John, a conventional and autocratic man, for the life of an engineer. Nathaniel, John's brother, returns from his wanderings in time to take Jonathan's part against John and to encourage the boy's independence. The conflict of the old and the new promises interesting things, but unfortunately Walker has failed to develop it fully and is content with an easy way out of the situation, one which provides a "happy ending," but does not convey any particular significance. The second act, the delirium of Jonathan after his acident, is an odd bit of symbolism in dramatic form.

THE SAME TO YOU!

Dreana Mack

Prima Donna, Peter Clark's "Oh Girl Co."

A Merry Christmas

Ameta Pynes

Happy New Year

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PARISIAN WHIRL

ANNA ARMSTRONG

GIRLS FROM THE FOLLIES

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wishes to call to the attention of the Profession that Mr. E. P. Churchill is no longer connected in any way with the South American Tour, Ltd. (Circuit), nor has he been since August 31st, 1919, and therefore has no right to make any contracts for this circuit.

Mr. Henry Bach, General Representative of the South American Tour, Ltd. (Circuit), has arrived in this country, and has made his headquarters at the office of

RICHARD PITROT, 47 WEST 28TH ST., N. Y. C. and all booking must be done there.

THE STUDIO MANAGER

By Richard Willis

The studio manager puckered his brow for he had a lot to do;
The boss had come out to look over the plant, some stockholders with him too.
He had just smoothed over the troubles of a temperamental star,
And had a heated argument with a child performer's ma.
He had also approved tentative plans for three new photoplays;
Had busied himself with a hundred things in a hundred different ways.
He was tired out, his brain was fagged, when a call boy at the door
Announced "A lady with introductions from a friend at Jersey Shore."
The manager sighed, then bowed and smiled at his visitor thin and pale,
And settled with resignation as he heard the well-known tale.
She had been a seamstress way back East, had suffered in her health,
Had neither strength, ability, a wardrobe, looks or wealth.
The friend had sent her West because he felt she'd make some hits
At acting Flora Finch parts on the screen, or comedy bits.
She'd never acted anything, but visited movie shows
And she knew all about it, knew as much as anyone knows!
The manager gave her good advice, took her name and address,
And sighed again as the woman went, sighed at her hopelessness.
Then right at her heels came a lady large with a promising prodigy;
She *knew* her darling would make a star, as he would quickly see.
"Recite for the gentleman, Mary dear," and the manager squirmed with pain
As the well-known piping voice went over the same old poem again.
The lady was much surprised her child was not engaged on the spot:
"You don't know what you've missed," she cried, and she left the manager hot.
Followed the man with the pampered pup, another well-known bore;
"You write a scenario round my dog and you'll make a fortune sure."
There were girls who'd sang at amateur shows and raw boys seeking fame,
Because their folks had said that they could easily make a name.
Oh, pity the studio manager, for this is his daily grind;
A genius is he of talents rare, forceful, tactful, kind.
A knowledge of law and literature, the drama, the screen and men;
The studio manager earns his pay for he does the work of ten!

Merry Christmas and Happy New Year

OLD MAN EPSTEIN

MAJESTIC THEATRE, SCRANTON

A Merry Christmas and a Happy New Year to All

JOE WILTON

A Fact—Not a Rumor

Heading and producing my own show on the American Circuit next season.

TALENT—Send me Christmas cards, care the Mischief Makers.
Mr. -or Miss—I will need them.

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GALLANDO & O'FLAHERTY

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AND
A HAPPY NEW YEAR

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WALTER PARKER

"FINNEGIN"

IRISH COMEDIAN "FRENCH FROLICS" EDDIE DALY, MANAGER

THE SEASON'S GREETINGS TO ALL

MARGARET WHITE

SOUBRETTE—1919-1920 HELLO AMERICA COMPANY

TO THE AMERICAN SOLDIER

By Marshall Montgomery

It's 9 o'clock, in dear old France, our boys have gone to rest,
With heavy eyes and weary bones and heaving, throbbing breast.
What thoughts ramble through their tired brain only they themselves can tell;
Perhaps it's home and loved ones, or—the Hun be sent to hell.
His gun is hot and sticky, his bayonet stinks with blood,
His shoes are stiff and heavy from the hours he tramped in mud,
He lays his head on reeking sod at the Bugle's first sound of Taps,
While his brave comrades take up the fight to exterminate those rats.
He dreams of roaring cannon, the cry, "Ouch! Spare my life,"
The maddening yelps of those cowardly whelps who tortured the Belgian's wife.
To him, it seems, one hour's past, the command comes, "Forward men."
To the Drummer's drub, and with one day's grub, he's up and at 'em again.
Another day of slash and tear, on toward that treasured goal;
His companion is hit by a shrapnel bit, and his answer is, "Damn their souls."
He stumbles all day, through shell holes and clay, till the order comes, "Dig in for the night."
As he peers through the rain, at comrades wounded and slain, he yells, "To hell with rest," let us fight.
This he'll do, and do, and do, till he's backed them across the Rhine,
And the world shall thrive in the arms of God and be free for all mankind.
The German clan will extend their hand and say, "We thank you Yank."
And now, that we have done away with that drunken Mastoid crank,
We've taught the Kaiser real Kultur in a good straightforward manner;
BUT! before we're through, he'll respect the Red, White and Blue,
And the words of the "Star Spangled Banner."

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Blooming Sweetly in

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Wishes Everyone

A Merry Xmas and a Happy New Year

SEASON'S GREETINGS

GEORGE MacFARLANE

ACCOMPANIST
HERBERT LOWE

SEASON'S GREETINGS

DOC. BAKER
AND
POLLY WALKER
WITH
"FLASHES"

Produced by Moore-Megley Co.

DIRECTION HARRY WEBER

A MERRY XMAS
AND
A HAPPY NEW YEAR

MELVILLE MORRIS

JEROME H. REMICK

Compliments of the Season

FROM

Harry Tierney



NOW ON THE ORPHEUM CIRCUIT

FOX AND WARD

1868 THE RECORD MINSTREL AND VAUDEVILLE TEAM OF THE WORLD 1920

Opened at the Palace Theatre, Chicago, Oct. 6th, in their new White Face Specialty, written by Mr. Aaron Hoffman, by directions of Mr. E. F. Albee and more than duplicated their hits of former years—the same in every city they have appeared, and complimented by the Managers, Press and Public—nothing old in this act but their honorable record. A Merry Xmas and Happy New Year to everyone. FOX and WARD.

SEASON'S GREETINGS TO ALL

BERNARD TRIO

AMIEE—BELLA—BABE

That Nifty Singing and Dancing Act with "Hip Hip Hooray" Company

Management Ike Weber

FRANK HUNTER

WISHES ALL FRIENDS "A MERRY CHRISTMAS AND A HAPPY NEW YEAR."

Featured With James E. Cooper's "BEST SHOW IN TOWN"

STUDIO SLANG

Here is a glossary of some of the motion picture studio slang.

Location; out on location—Taking scenes some place other than the studio floor.

Gumming up the parade—Getting in the way of the camera.

Dress a set—Fixing up the details, such as hanging curtains, laying rugs, fixing articles on a table, etc.

Hit So-and-So in the face with that mirror—Turn the mirror so that it will reflect light on the person's face.

Flood the spot—Open the spotlight wider.

Flood them with lights—Put strong lights all over persons in set.

Hogging the camera—Some one who always looks in the camera and wants to be prominent in every scene.

Frame—Order to projection machine operator to focus a scene on the screen—scene is not on screen in right position.

Clear—Everybody off the set.

Hold your lights—Don't turn them off.

Atmosphere—Same as supers on stage. Persons who just stand around, etc., for general result.

Cut—Word used to notify camera man to end a scene or quit turning the crank.

Kill that baby—Turn off the small spotlight.

Cut back—Term used in cutting when wanting to continue a scene which was previously shown.

Knock the nigger down—Take down black shield used to protect camera from glare of lights.

Cooking negative—Overdeveloping.

Soup—Developer.

Fade out—Gradual dimming out of scene.

Can't get juice—No electricity.

Carbons froze—Light dead.

Hook up—Plug in the Cooper-Hewitts.

Foot age—Order of camera man to his assistant to measure for long shots, close-ups, etc.

Long shot—30 or 50 feet from camera.

Close-up—Five feet or so from camera.

Medium—Half way between long shot and close-up.

Take 'em away—Turn out the lights.

Slap these together—Film cutter's slang for splicing scenes (putting scenes together).

Duping—Making a negative from a print.

Location scout—The man sent out to obtain the use of buildings, boats, parks, etc., for pictures.

Hit 'em—Turn on the lights.

Let's go—Order of director to camera man and actors to start the picture.

Start your action—Director's order to actors to begin moving for the picture.

Set dead—All of the scenes have been taken and the set can be torn down.

That's a strike—The set may be torn down.

Still—A plain photograph—stationary objects—as contrasted with a moving picture.

Tape it—Camera man's order to measure distance from players to camera.

Let's have some stock—Camera man uses this when he wants his assistant to get more film.

Load up—Put more film into the camera.

Getting any static—Static is electrical current that exposes on film in streaks.

On the set—In the set, "set" being term used to indicate the room, house, cabaret, etc., built in the studio for the picture.

Grinding—"Who are you grinding?" Grinding means turning the camera crank, and one camera man asks this question of another when he wants to know what star is in his picture.

Turn on the sun—Want some light, chiefly sunlight arc.

Shoot—Take the picture.

Furniture Hawk—Property man.

Grips—Men who tear down the sets (use this on the stage, too).

Slap that desk—One property man tells another to take a piece of furniture in a certain position.

You've got a holiday—Holiday means a spot uncovered by paint.

Rattle your hock—Hurry up (used on West Coast chiefly).

Double exposure—Trick of camera in making one person appear in the scene at the same time in different action, etc.

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AMERICAN PLAYS HAVE PEP

British plays do not possess the pep found in American productions, according to Owen Nares, the actor-manager who is now producing "The Cinderella Man" in London. He claims that there is a controversy raging in England over the invasion of American plays, but says that the English people demand them because of their superiority to the Anglo productions.

"Where are the English plays, and what has become of the English playwrights?" he asks. "I am not speaking of those who are our leading men in this line, for Somerset Maughan, Alfred Sutro, Louis N. Parker, George R. Sims, Robert Hitchens and H. F. Maltby, to mention some at random, have plays running in London at this very moment. The trouble is that Britain has not enough playwrights to go around.

"Also every British playwright during the war passed through a period when the tastes of the public underwent a tremendous change, and then the demand was for the lightest and airiest form of entertainment possible.

"I am an optimist, and am sure that the day is not far distant when the English comedy, to say nothing of the English drama, again will hold pride of place on the British stage.

"But the British dramatist must, first of all, put himself together in the same way that our men of business and commerce have to do. He must come out into the open and fight his rivals in America in the same way our merchants are doing now.

"An American play almost invariably is a virile piece of work, and it contains a great deal of brightness and snappiness which plays by English authors nowadays seem to lack. When I say brightness and snappiness, I do not necessarily mean comedy, I mean a keener imagination and briskness in construction and dialogue.

"Another and most important thing, the American plays almost invariably cater to youth, and youth is what we want on the British stage at the present moment. We have got the young actors and actresses, but we have not got the young playwrights and plays.

"The British dramatist was accustomed for so long to write a middle-age leading part that he seems to have lost the knack of turning out good plays for young men and women, but the Americans do this.

"The manager who produces a play simply because it is British, and not on its merits, is making a terrible mistake if he imagines that the public is coming to see that play for that reason only. Of course the theatre is commercial. It has to be. The author is commercial. He wants to get the best terms out of the manager. The artist is commercial. He wants the highest salary he can get. The public is commercial.

"Let the British dramatist write plays which beat the American plays and the public will support them. But do not let us have any whining about plays being foisted upon the public and their taste vitiated. You cannot foist anything on the British public, so you cannot vitiate its taste."

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MATTHEWS ISSUES NEW BOOK

A series of essays connected with the art of playwrighting comprise "The Principles of Playmaking," a new book by Brander Matthews. There are many stimulating suggestions contained therein and a wealth of valuable references, comment and criticism. "How to Write a Play" and "If Shakespeare Should Come Back,"—two of his best essays—are included in this volume.

The title essay is a very practical and helpful discussion of the rules which underlie soundly constructed drama. These rules, Professor Matthews declares, are not the conventions laid down by playwrights, but in contrast to these "rules and laws which had won acceptance for the moment," "the eternal principles of playmaking, which are unchanging because they are essential to the existence of the art."

Upon the audience rests the responsibility for determining whether or not a play violates any of these basic principles, asserts Professor Matthews. The test is, not whether a play is in accordance with the artificial rules of the playwright, but whether or not it is acepted by an audience—of presumed intelligence—as presenting the truth in a consistent, convincing and pleasing manner. This is the playwright's responsibility; so to develop his play that, although he may start in the present and move to the past, as in "Romance" or "On Trial," he does not offend the powers of logic nor the artistic sense of his audience.

Therefore, says Professor Matthews, while the principles of playmaking are unchanging, rules and conventions are constantly broadening with the growing appreciative powers of audiences and the new skill of playwright and producer in achieving effects.

"How to Write a Play" is very practical and helpful reading for the would-be dramatist characterized by Professor Matthews in he opening paragraph as just what it is: suggestions for the writer, leading him to work out his own salvation, and not a hard and fast text book.

Other chapters of the book deal with an interesting suggestion for the preservation of "Shakespearian Stage Traditions," the relations between playwright and player, the Irish plays and their writers, new developments in scenic art, the vocabulary of the show business and other topics, closing with a delightful essay, extremely personal and individual in tone, on Professor Matthews' memories of Edwin Booth.



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They took it off, I had great pain.
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I got even on the Corns and Bunions.
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WOMEN IN PLAYS

Women characters in the drama have become of much more importance than they were formerly, according to Clayton Hamilton, in his introduction to the third volume of "Social Plays of Arthur Wing Pinero." In a long discussion of the difference between modern and old playwrights, so far as their attitude toward women is concerned, Hamilton says that there has been a "drastic change" in feminine character portrayals, partly because writers have come to realize that women are prone to be more dramatic than men and more inclined to act from emotional motives and also because, in the theatre of to-day, more than half the patrons are members of the fairer sex.

Of living playwrights Mr. Hamilton thinks that none can rival Barrie or Pinero in the mastery of feminine psychology. Bernard Shaw, he declares, cannot create women who are "undeniably alive and indubitably feminine," "instead of launching living women into the world," he continues, "Mr. Shaw writes clever essays about women and puts them into the mouths of performers who wear skirts."

Analyzing the methods of Barrie and Pinero, which he says are "diametrically different," Mr. Hamilton says: "Pinero studies women with his intellect, and Barrie worships them with his affections. Pinero depicts his women as people whom he has observed; and Barrie depicts his heroines as women he adores. Barrie's method is, of course, the more ingratiating; no audience can resist the almost personal appeal of women who are clearly lovable because they are so clearly loved. But Pinero's method is, I think, the more informative, because his objectivity of attitude assures us that his criticism of those phenomena of life which are known as the 'eternal feminine' is disinterested."

The volume also contains the two plays, "Letty" and "His House in Order." There is also a general introduction discussing Pinero's women characters and the importance of women characters in the drama and also critical introductions to the plays discussed. The method employed in this volume is the same as in the two previous volumes. A fourth volume to contain "Mid-Channel" and "The Thunderbolt," is in course of preparation.

THREE PLAYS

"The Infernal Masculine," "Three is Company" and "Did It Really Happen," are the names of three plays that comprise a volume of plays by Alfred Brand. bearing the title of the first mentioned play. Brand's plays have been produced on the coast, where they achieved considerable success.

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To collaborate or not to collaborate—that is the question! Whether it is better to write a play alone and get the royalty all yourself or to go fifty-fifty with some other gentleman and get your play written twice as fast! George Middleton believes in collaboration, and has the following to say about it:

"When Guy Bolton and I met, a mutual sympathy for each other's point of view suggested collaboration," he said. "Our first venture was the tale of a bartender who became a temperance leader. For various reasons—mainly financial—we sold it to George M. Cohan, who transformed it into 'Hit the Trail Holliday.' 'Polly With a Past,' followed immediately, though we waited a year for Mr. Belasco to produce it at his theatre after its secret try-out in stock. During this time we mapped out 'Adam and Eve,' now running at the Longacre Theatre, and 'The Light of the World,' which will be produced in New York during the holidays. We have also ready 'The Cave Girl,' but the success of 'Adam and Eva' has compelled us to keep it out of the Longacre Theatre, where it was scheduled to appear next month. We have also another play in mind. So our perilous adventure has survived six plays—quite a record for collaboration.

"Collaboration is the graveyard of many a friendship. It is the hardest test in the world. Just observe how few collaborations survive one play: the jealousy of one co-author or the exaggerated self-importance of the other kills it. Its continued success—granting work capacity—is a matter of temperament. If there isn't harmony and fair play the jig is up.

"Of course, it is difficult to measure what each may contribute. All collaborations differ in essence. One writer may be the correcting critic; the other may be the expert in construction; one may be more skilled in dialogue; the other may have a finer sense of character. A witty line, for example, may be suggested by one and phrased by the other; a question of structure may be a combination of styles.

"Guy and I don't bother about counting up what each contributes. We've learned that when the other objects to a thing there is generally a reason and often we have found our best effects have come from a compromise, proving each was right. What we are interested in is results. We divide everything equally—royalties and credit. We alternate names on the programs and incidentally have an iron-clad contract so we can't have any possible disputes about our mutual rights. And we are still the best of friends.

"Collaborating is fun and we can get better results more quickly. When we get together each keeps the other jacked up to concert pitch. We don't waste time daydreaming. There is thus constant criticism. We can't go so far wrong together as one so often does alone. But back of that I suppose each brings out the best in the other.

"We have a technic all our own. We haven't copyrighted it, but probably it wouldn't suit anybody else. Guy and I, of course, start with an idea which must hit us both with equal enthusiasm. In 'Adam and Eva,' as I recall, it was suggested by the fundamental fact that most everybody wishes he were in somebody else's place. That was sufficiently general to offer possibilities. Then it developed more specifically into the idea of putting a lonely young bachelor, who wanted a family and home life, in the place of a harassed father who wanted the loneliness which the young man had.

"We married this idea with the ideas of persistent relatives — another universal proposition. After getting these two pivots, we then proceeded to map out in daily conferences the detailed scenario. I may say in all our plays we put most of our work here. We want to know exactly at the start where we are going, though we don't always get there in the end. Every suggestion — wild or otherwise — is noted and saved for emergencies. Richard, crying

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BOB SCHONECKER,
Manager

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Orpheum, Paterson, 22-27; Majestic, Jersey City, 29-Jan. 3.
Abe Reynolds' Revue—Gayety, Montreal, 22-27; Empire, Albany, 29-Jan. 3.
Best Show in Town—Palace, Baltimore, 22-27; Gayety, Washington, 29-Jan. 3.
Ben Welch's Show—Cohen's, Newburg, 22-24; Cohen's, Poughkeepsie, 25-27; Gayety, Boston, 29-Jan. 3.
Behman Show—Olympic, Cincinnati, 22-27; Columbia, Chicago, 29-Jan. 3.
Beauty Trust—Hurtig & Seamon's, New York, 22-27; Orpheum, Paterson, 29-Jan. 3.
Billy Watson's Parisian Whirl—Miner's Bronx, New York, 22-27; Casino, Brooklyn, 29-Jan. 3.
Bon Tons—Empire, Newark, 22-27; Casino, Philadelphia, 29-Jan. 3.
Bowery—Gayety, Toronto, 22-27; Gayety, Buffalo, 29-Jan. 3.
Bostonians—Empire, Brooklyn, 22-27; People's, Philadelphia, 29-Jan. 3.
Burlesque Revue—Star, Cleveland, 22-27; Empire, Toledo, 29-Jan. 3.
Burlesque Wonder Show—Gayety, Buffalo, 22-27; Gayety, Rochester, 29-Jan. 3.
Dave Marion Show—Gayety, Omaha, Neb., 22-27; Gayety, Kansas City, Jan. 3.
Follies of the Day—Empire, Toledo, 22-27; Lyric, Dayton, 29-Jan. 3.
Girls-a-la-Carte—Star & Garter, Chicago, 22-27; Berchel, Des Moines, Iowa, 28-30.
Girls of the U. S. A.—Empire, Albany, 22-27; Casino, Boston, 29-Jan. 3.
Girls De Looks—Gayety, Rochester, 22-27; Bastable, Syracuse, 29-31; Lumberg, Utica, Jan. 1-3.
Golden Crooks—Jacques, Waterbury, 22-27; Hurtig & Seamon's, New York, 29-Jan. 3.
Harry Hastings Show—Gayety, Kansas City, 22-27; open, 29-Jan. 3; Gayety, St. Louis, Jan. 5-10.
Hello America—Park, Bridgeport, 25-27; Cohen's, Newburgh, 29-31; Cohen's, Poughkeepsie, Jan. 1-3.
Hip Hip Hooray—People's, Philadelphia, 22-27; Palace, Baltimore, 29-Jan. 3.
Lew Kelly's Show—Grand, Akron, 25-27; Star, Cleveland, 29-Jan. 3.
Liberty Girls—Berchell, Des Moines, 21-23; Gayety, Kansas City, 29-Jan. 3.
Maids of America—Gayety, St. Louis, 22-27; Star & Garter, Chicago, 29-Jan. 3.
Million Dollar Dolls—Casino, Brooklyn, 22-27; Empire, Newark, 29-Jan. 3.
Mollie Williams' Show—Open 22-27; Gayety, St. Louis, 29-Jan. 3.
Oh Girl—Gayety, Washington, 22-27; Gayety, Pittsburgh, 29-Jan. 3.
Peek-a-Boo—Majestic, Jersey City, 22-27; Perth Amboy, 29; Plainfield, 30; Stamford, Conn., 31.; Park, Bridgeport, Jan. 1-3.
Roseland Girls—Gayety, Boston, 22-27; Columbia, New York, 29-Jan. 3.
Rose Sydell London Belles—Grand, Hartford, 22-27; Jacques, Waterbury, 29-Jan. 3.
Sam Howe's Show—Lyric, Dayton, 22-27; Olympic, Cincinnati, 29-Jan. 3.
Sight Seers—Columbia, Chicago, 22-27; Gayety, Detroit, 29-Jan. 3.
Social Maids—Eastable, Syracuse, 22-24; Lumberg, Utica 25-27; Gayety, Montreal, 29-Jan. 3.
Sporting Widows—Gayety, Detroit, 22-27; Gayety, Toronto, 29-Jan. 3.
Star & Garter Show—Casino, Philadelphia, 22-27; Miner's Bronx, New York, 29-Jan. 3.
Step Lively Girls—Gayety, Pittsburg, 22-27; Park, Youngstown, 29-31; Grand, Akron, Jan. 1-3.
Twentieth Century Maids—Casino, Boston, 22-27; Grand, Hartford, 29-Jan. 3.
Victory Belles—Columbia, New York, 22-27; Empire, Brooklyn, 29-Jan. 3.

AMERICAN WHEEL

All Jazz Review—Trocadero, Philadelphia, 22-27; Empire, Hoboken, 29-Jan. 3.
Aviator Girls—Star, Toronto, 22-27; New Academy, Buffalo, 29-Jan. 3.
Broadway Belles—Open 22-27; Majestic, Wilkes Barre, 29-Jan. 3.
Beauty Review, Star, Brooklyn, 22-27; Plaza, Springfield, 29-Jan. 3.
Bathing Beauties—Gayety, Brooklyn, 22-27; Gayety, Newark, 29-Jan. 3.
Blue Birds—Lyceum, Washington, 22-27; Bijou, Philadelphia, 29-Jan. 3.
Cabaret Girls—Bijou, Philadelphia, 22-27; Mt. Morris, New York, 29-Jan. 3.
Crackerjacks—Haymarket, Chicago, 22-27; Gayety, Milwaukee, 29-Jan. 3.
Dixon's Big Review—Open 22-27; Standard, St. Louis, 29-Jan. 3.
Edmund Hayes' Show—Gayety, Minneapolis, 22-27; Gayety, Sioux City, 29-Jan. 3.
Follies of Pleasure—Cadillac, Detroit, 22-27; Englewood, Chicago, 29-Jan. 3.
French Frolics—Majestic, Wilkesbarre, 22-27; Majestic, Scranton, 29-Jan. 3.
Girls from the Follies—Empress, Cincinnati, 22-27; Lyceum, Columbus, 29-Jan. 3.
Girls from Joyland—Englewood, Chicago, 22-27; Haymarket, Chicago, 29-Jan. 3.
Girls, Girls, Girls—Century, Kansas City, 22-27; open 29-Jan. 3; Standard, St. Louis, 5-10.
Grown Up Babies—Olympic, New York, 22-27; Gayety, Brooklyn, 29-Jan. 3.
Jazz Babies—Standard, St. Louis, 22-27; Park, Indianapolis, 29-Jan. 3.
Kewpie Dolls—New Academy, Buffalo, 22-27; Empire, Cleveland, 29-Jan. 3.
Lid Lifters—Empire, Hoboken, 22-27; Star, Brooklyn, 29-Jan. 3.
Midnight Maidens—Victoria, Pittsburg, 22-27; Penn Circuit, 29-Jan. 3.
Mischief Makers—Broadway, Camden, 22-25; Grand, Trenton, 26-27; Trocadero, Philadelphia, 29-Jan. 3.
Monte Carlo Girls—Gayety, Newark, 22-27; Broadway, Camden, 29-Jan. 1; Grand, Trenton, Jan. 2-3.
Oh Frenchy—Howard, Boston, 22-27; Empire, Providence, 29-Jan. 3.
Pacemakers—Armory, Binghamton, 22-24; International, Niagara Falls, 25-27; Star, Toronto, 29-Jan. 3.
Pat White Show—Empire, Providence, 22-27; Olympic, New York, 29-Jan. 3.
Parisian Flirts—Gayety, Milwaukee, 22-27; Gayety, St. Paul, 29-Jan. 3.
Razzle Dazzle Girls—Park, Indianapolis, 22-27; Gayety, Louisville, 29-Jan. 3.
Record Breakers—Majestic, Scranton, 22-27; Armory, Binghamton, 29-31; International, Niagara Falls, Jan. 1-3.
Round the Town—Gayety, Louisville, 22-27; Empress, Cincinnati, 29-Jan. 3.
Sliding Billy Watson's Show—Penn Circuit, 22-27; Gayety, Baltimore, 29-Jan. 3.
Social Follies—Gayety, Sioux City, 22-27; Century, Kansas City, 29-Jan. 3.
Some Show—Lyceum, Columbus, 22-27; Victoria, Pittsburg, 29-Jan. 3.
Sport Girls—Gayety, St. Paul, 22-27; Gayety, Minneapolis, 29-Jan. 3.
Stone & Pillard Show—Grand, Worcester, 22-27; Howard, Boston, 29-Jan. 3.
Sweet Sweetie Girls—Empire, Cleveland, 22-27; Cadillac, Detroit, 29-Jan. 3.
Tempters—Plaza, Springfield, 22-27; Grand, Worcester, 29-Jan. 3.

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Williamsport, Pa.—Friday.
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SHAW HAS NEW PLAY

Perhaps Bernard Shaw has never wallowed deeper in the mud than in "Heartbreak House," the latest Shavian play. It has not been produced, but is published in book form. It leaves the unprejudiced reader with a feeling of disgust and pity for an author who persists in rolling in the mud of life, but, not content to roll by himself, endeavors to smear the rest of the world with it.

Of course, there are a large number of Shaw followers who persist that their Shaw can do no wrong, but, aside from them, the play will have but little appeal.

Certainly "Heartbreak House" will do little for Shaw as a writer for the theatre. It has scenes and characters and it is written in the form of dialogue, but the manager who attempts to stage its fairy complexities, if such a manager is ever found, will be more to be pitied than praised. The air raid of the last act has certain cinematic possibilities, but the audience that would sit through the presentation of the unwholesome and uninteresting characters that rush wildly in and out of the scenes would be an audience of infinite patience or blind adoration.

Shaw intends his play to represent the social condition of England in the early days of the war. "Heartbreak House" is his characterization of cultured and leisured society; "Horseback Hall," which his preface sets up as the opposite camp," represents what he sneeringly calls "ladies and gentlemen who habitually rode horses, hunted them, talked about them, bought and sold them, and gave nine-tenths of their lives to them, dividing the other tenth between charity and church-going, as a substitute for religion, and conservative electioneering."

According to Shaw, the people of Horseback Hall ruled England with 'incredible ignorance of modern thought and political science," while those of Heartbreak House scorned politics. By intimation, Shaw suggests that he and perhaps a few chosen souls are the only people with sufficiently clear sight to see and regulate the future. It is a case of the remark of the old Quaker: "Everybody is queer but thee and me, and sometimes thee's a little queer."

Again, according to Shaw and his preface—which is so much more coherent and understandable than the play that he might as well not have troubled to write the play—the "merciless light of truth" must now be shed upon the war and its conduct. Such an announcement is usually the prelude to intolerant and sweeping condemnation of everybody and everything, and it is no exception here. Some of us, even after the inevitable post mortem on what was done or not done, have been able to see in the war something of glory and idealism, the thing that Albert of Belgium meant when he answered the German taunt that "Belgium has lost everything," with the ringing reply, "but not her honor." Shaw admits, albeit reluctantly, that there were instances of individual heroism, but he insists that such men were "sacrificed" to "the blunders of boobies, the cupidity of capitalists, the Pharisaism of patriots" and a long list of alliterative crimes which would rejoice the heart of the editor of a Bolshevist journal.

But Shaw goes a step further than even the most virulent attacker of leadership. One can understand opposition to a rule or a theory, for such opposition may be based upon an honest belief; but it is difficult to forgive the man who sneers. There is always the suspicion of insincerity, of theatricalism, of posing. When Shaw declares that the incidents of the war meant to him principally subjects for "comedy," but that comedy was forced to "remain loyally silent," one cannot help but wonder exactly how much the thought of the Tower had to do with it.

Chesterton has called Shaw "the eternal small boy on the curbstone of the world, throwing stones." Heretofore his stone-throwing has been strenuous and malicious; now it is ugly. However, as frequently happens, his stones rebound upon himself, and the chief sufferer through "Heartbreak House" is not England, but Shaw.

The volume also contains "Great Catherine," a slapstick version of alleged incidents in the life of the Russian Empress, and several brief war plays, including "O'Flaherty, V. C.," "Augustus Does His Bit," and others. Both O'Flaherty and Augustus are infinitely to be preferred to "Heartbreak House," for while they are both destructive—being Shaw—they are neither vindictive nor unwholesome. "Augustus Does His Bit" is a readable and stageable little satire on the overimportant officeholder, and "O'Flaherty" is a brilliant sketch of one type of Irish character.

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Signed and witnessed by

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John Garrett Underhill has rendered a service to the followers of the stage in translating four brilliant plays written by the Spanish dramatist, Jacinto Benavente. The translation is excellent and the plays themselves are well worth reading.

"No Smoking" is a mirthful little farce. "Princess Bebe" is a satirical comedy. "The Governor's Wife" and "Autumnal Roses" are two interesting dramas of a serious type. In the translation the delicacy of the meaning conveyed in the original Spanish has not been lost.

Benavente's genius is like a rapier; keen, polished, swiftly direct in its touch, possessing innate refinement and elegance while doing deadly execution on human foibles. He is pre-eminently a satirist of the most brilliant order, finding his most congenial occupation in subtle and brilliant ridicule of the foibles of artificial society.

Benavente's method of satire is to portray, with a delicacy of exaggeration that keeps it from being farcical, a chosen situation or character, to let the character handle its own development, directing the attention of the audience upon it through suggestive values rather than by obvious methods. This gives to his work a curious, almost insubstantial, nature, and yet the plays are thoroughly actable and resting upon a sound theatric basis.

The plays of Jacinto Benavente have been and continue to be very popular on the Spanish stage. The English-speaking reader will find equal enjoyment in their perusal through their universality of thought, their brilliancy of style and their character drawing. Although written of Spain, they are not in the least restricted in their nationality, they are cosmopolitan in their truth. Change the names and an occasional allusion, and they might have been written of any country.

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"LIGHTNIN'" TO BREAK RECORD LONG HELD BY "PEG O' MY HEART"

The matinee of "Lightnin'" at the Gaiety Theatre on Feb. 22 will mark the 625th performance of that play in New York. This means that about two and a half weeks prior to that date "Lightnin'" will break the New York record for the long run of a play. The titleholder to date, so far as consecutive performances are concerned, is "Peg O' My Heart," which opened at the Cort Theatre on Dec. 20, 1912, and continued without a break until May 30, 1914. The number of performances given was 604.

As a matter of fact, David Warfield has given nearly one thousand performances of "The Music Master" in New York, but the fact that his engagement was broken at several intervals has permitted Miss Taylor and "Peg" to enjoy the leadership. "The Music Master" opened at the Republic Theatre on Oct. 1, 1904, and moved to the Bijou on Jan. 14, 1905. It continued at that house until June 30, 1905, resumed at the same theatre on Sept. 9, and continued until June 2, 1906. In the Fall of 1906 he played another three weeks at the Bijou, and later during the same season he played a month at the Academy of Music. Then, three or four seasons ago, his revival of the play was seen for several months at the Knickerbocker.

"Lightnin'" began its run at the Gaiety on Aug. 26 of last year. The actors' strike caused a brief suspension of the run—the company walked out on Aug. 7, and resumed operations on Sept. 8—but despite this slight break the run of "Lightnin'" is entitled to be regarded as continuous. Last year there were some twenty-five Friday matinees given, and with the exception of the first of them they were played to capacity audiences. The books of the Gaiety Theatre, in fact, show that only two of the more than 500 New York performances of "Lightnin'" were not sold out completely to even a final seat in the gallery. One of these was the premiere, and the other the aforesaid Friday matinee.

It is interesting to note, in this connection, that "Lightnin'" in its second year is playing to receipts greatly in excess of its first year figures, due to the fact that the house scale has been increased from $2 to $2.50 in the interim. (On New Year's Eve the price of orchestra seats will be $5, and the fact that one of last year's plays can command this figure, even for a single performance, is probably a sufficient proof of its strength.) As during its first year, the house is constantly sold out far in advance; if anything, it is more difficult than ever to obtain tickets.

As to the length of its run, the play is certain to continue until June, by which time it will have reached 800 performances. There will be no particular reason for concluding the run at that time—the management, in fact, announced only a few days ago that it is now planned to have the play continue into its third year here. The same announcement has it that the Gaiety Theatre record for receipts was broken three times during the week of Nov. 10.

As for Frank Bacon, the play has crowned thirty years of stage work, most of it as an obscure actor, in a way that it is given to few actors to enjoy. Not only did he write the original version of the play—albeit it was the master hand of form—but he has contributed, in its central role, a stage figure which will be remembered with von Barwig and those of equal fame. He has seen himself become the star of the play in name as well as in fact, and there is no doubt that he can go on playing the part for the rest of his life if he wants to.

Meantime, he is writing more plays. His "Five O'Clock" was lately played at the Fulton Theatre with a greater degree of success than its early departure indicated, and he is now writing a play designed for use of Chic Sale, in which that player, in the role of a detective, will have an opportunity to play the varied types for which he is famous.

He says, also, that he has written another play around Bill Jones of "Lightnin'"—a piece called "Bill Jones' Boys."

Nan Halperin

Wishes Everybody

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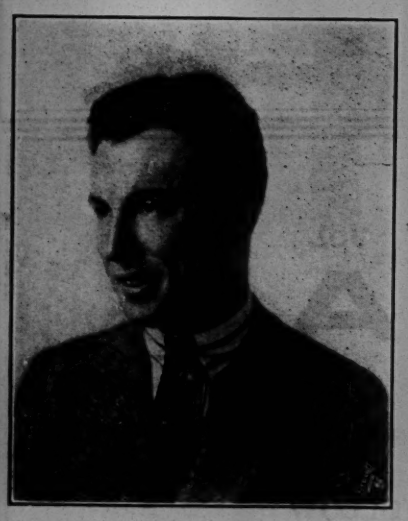
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Lucille Manion (Betty, Be Good)
Clifton Crawford (My Lady's Friends)
Harry K. Morton and Zella Russell (The Sweetheart Shop)
Helen Mae Kellar (The Storm)
Johnny Dale (Anderson's Frivolities)
Oscar Shaw (The Rose of China)
Alfred Lunt (Clarence)
Edmund Lowe (The Son Daughter)
Francine Larrimore (Scandal)
Ada Meade (Tumble Inn)
Juanita Fletcher (Apple Blossoms)
Richard Pyle (Angel Face)
Frank Carter (See Saw)
Lillian Lorraine (The Little Blue Devil)
Florence Mills (Irene)
Allen Dinehart (The Challenge)
Charles Ruggles (The Girl in the Limousine)
Dolly Morrissey (Follies)
Kate Pullman (Roly Boly Eyes)
Creighton Hale (Pictures)
William Meehan (Bucking the Tiger)
Joe Opp (Winter Garden)
Julia Dean (The Magic Melody)
Leon Gordon (Florence Moore)
Bertee Beaumont (The Magic Melody)
Sue MacManamy (The Five Million)
George Le Guere (Oliver Morosco)
McKay Morris (Aphrodite)
Helen Hayes (George Tyler)
Diantha Patterson (Lola Fisher)
Harold Whalen (Overseas Revue)
Harry Peterson (Wm. B. Friedlander)
Julia Kelety (Joan of Arkansaw)
Florence Enright (Nothing But Love)
Hilda Spong (Billie Burke)
Jim and Tillie Barton (Winter Garden)
Barry Baxter (Laurette Taylor)
Lester Lonergan (East Is West)
Tyler Brooke (Angel Face)
Joseph Lertora (Cecil Lean)
Lynn Overman (Checkers)
Otto Kruger (Adam and Eva)
Vivienne Segal (The Little Whopper)
Marie Nordstrom (London Coliseum)
Martha Mayo (East Is West)
Mrs. Thomas A. Wise (Billie Burke)
Vernon Steel (Lead with Ethel Barrymore)
Earl Leslie (The Velvet Lady)
Eva Le Gallienne (Tillie)
May Vokes (Al. H. Woods)
Marguerite Clarke (Famous Players)
Harry C. Browne (The Little Whopper)
Lumsden Hare (Lead with Marjorie Rambeau)
Stewart Baird (Shuberts)
Jose Rubin (Alf Hayman)
Wanda Lyon (Jay Bells—London)
Zoe Barnett (Take It from Me)
Kitty Gordon (Joe Gaites)
Walter Regan (Edith Day)
Helen Bolton (Victor Herbert)
M'lle Butterfield (Civilian Clothes)
Elise Bartlett (Somerville Stock)
Mrs. James K. Hackett (Ethel Barrymore)
George Sweet (Civilian Clothes)
Edward Everett Horton (Los Angeles Stock)
Amelia Bingham (Oliver Morosco)
Florence Earle (She's a Good Fellow)
Georgia Harvey (Tait in Australia)
Robert Toms (Lead in Turn to the Right)
Mrs. Stuart Robson (Smith and Golden)
Frances Demarest (The Royal Vagabond)
Fay Marbe (Taylor Holmes)
Robert Brister (The Bird of Paradise)
Grace Louise Anderson (Vitagraph)
Edwin Nicander (Arthur Hopkins)
Vera Michelena (Oliver Morosco)
Gertrude Vanderbilt (Fifty-Fifty)
Florence Edney (Too Many Husbands)
Violet Heming (Three Faces East)
Frank Morgan (Clifton Crawford)
Arthur Ashley (The Man Who Came Back)
Sydney Shields (Lead with Walker Whiteside)
May Thompson (Angel Face)
Mabel Taliaferro (Metro)
Florence Reed (Popular Players)
Mitchell Harris (Shavings)
Ina Hayward
Wyndham Standing (Goldwyn)
George Burnett (The Dancer)
Lynn Overman (Checkers)
Donald Kerr (The Little Blue Devil)
Wallis Clarke (Through the Ages)
Jack Roche (Geo. Broadhurst)
Irene Franklin
Valeska Suratt
Saxton Kling (Lola Fisher)
John Adair (Welcome Home)
Florence Shirley (Apple Blossoms)
Florine Arnold (The Voice in the Dark)
Joseph Santley (Pictures)
Clifton Webb
Regine Wallace (Bucking the Tiger)
Alexander Onslow (Jack Noble)
Earle Foxe (Cappy Ricks)
Norval Keedwell (Cappy Ricks)
Cyril Scott (Oliver Morosco)
Madeline Delmar (Earl Carroll)
Margaret Dale (Flo Ziegfeld)
Edmund Elton
Philip Leigh (Eddie Clarke)
Jack Squire (Monte Cristo, Jr.)
Eleanor Gordon (The Little Blue Devil)
Cecil Cunningham (Greenwich Follies)
Marion Coakley (Walter Hast)
Jack Norworth (Wharton Brothers)
Thais Lawton (The Crimson Alibi)
Jane Grey (Grace George)
Albert Brown (The Sweetheart Shop)
Sidney Blackmer.
Donald Gallaher (George Tyler)
Emily Ann Wellman
Ethel Remey (Margaret Anglin)
Russell Mack (Arthur Hammerstein)
Robert Hyman and Virginia Mann (Vaudeville)
Clara Macklin (F. Ray Comstock)
Byron Beasley
Forrest Winant (Bucking the Tiger)
Barrett Greenwood (Fifty-Fifty)
David Herblin (Portland Stock)
George Kinnear (Flo Flo)
Eddie 'Bozo' Fox
Robert Edeson
Mary Newcombe
Ede Mae
Emeloe Lea (Angel Face)
Josephine Victor
John O. Grant
Alice Fleming (Good Morning Judge)
Fania Marinoff (Bucking the Tiger)
John Litel (Irene)
Robert Ames (Otis Skinner)
Eva Puck (Irene)
Olga Roller (Linger Longer Letty)
Effie Shannon (Oliver Morosco)
Georgia Lee Hall (A Voice in the Dark)
Hans Roberts (Arthur Hopkins)
Jane Richardson (The Rose of China)
Mona Kingsley (Clifton Crawford)
Rae Kossare



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ZUKOR BACK IN NEW YORK

Adolph Zukor arrived back in New York last week after an absence of more than a month, during which he had been inspecting a number of Famous Players-Lasky exchanges on his way here from the Coast. When asked about the rumor that he is to resign from the Famous Players-Lasky, he termed it as "absurd."

METRO GETS "POLLY WITH A PAST"

Metro has secured for screen production the rights to "Polly with a Past," the legitimate play by Guy Bolton and George Middleton. The authors received $75,000 from Metro for the motion picture rights to the play.

"Polly with a Past" was produced by David Belasco, and had a long run, with Ina Claire in the leading role.

COMPLETING FIRST WHITE FILM

Pearl White is completing "The White Moll," her first production for Fox, which will be released during February. "The White Moll" was adapted by E. Lloyd Sheldon, from the story by Frank L. Packard, who also wrote "The Miracle Man." Harry Millarde is directing the production.

Richard Travers is playing opposite Miss White in a supporting cast in which will be seen Walter Lewis, Blanche Davenport, William Harvey, George Pauncefort, John Woodford and John P. Wade.

VITA TO MAKE "WHO'S WHO?"

"Who's Who?" the farce by Richard Harding Davis, will be screened by Vitagraph. The play was produced on Broadway in 1913 and 1914, with William Collier in the leading role. The film star has not been selected as yet.

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Allen & Moore

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CORINNE ARBUCKLE

SONGOLIST

IN SONGS WHAT AM

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What the Critics said about us:

Syracuse Journal	*Rochester Times-Union*	*Atlantic City Times*	*Cleveland Plain Dealer*	*Rochester Post Express*
Tuesday, Dec. 19, 1919	Friday, Dec. 12, 1919	Nov. 22nd, 1919	Dec. 2, 1919	Friday, Dec. 12, 1919
Ray Miller's Black & White Melody Boys stopped the show with its popularity.	Ray Miller's Black & White Melody Boys, a Jazz Band of unusual merit, were obliged to play many encores and could have been heard again with pleasure.	Ray Miller's Black & White Melody Boys formed a Jazz Band that contribute a mighty good feature.	Ray Miller's Black & White Melody Boys have been retained intact with their jazz instrumentation as one of the outstanding features.	Ray Miller's Black & White Melody Boys stopped the performance because of numerous encores.

HOW ELTINGE STARTED

The story of how Julian Eltinge happened to devote his genius for the stage to the delineation of "lovely woman" is simple. Like many another man Eltinge found the field to which he was really adapted without really knowing it. Eltinge's cherished ambition had been to play light comedy roles, in the performance of which he would be a great success, the critics say, only the public would not permit him to rob the American stage of the unique figure of Julian Eltinge (right name Bill Dalton) in furbelows of ingenue beauties. So, Eltinge had success thrust upon him.

Part of young Bill Dalton's manhood, during the latter part of his teens, was spent in Boston, where he worked as a clerk in a large wholesale concern and belonged, after hours, to the Boston Cadets. This was a military organization to which many Harvard men belonged. Incidentally, this fact accounts for the erroneous story sometimes related that Eltinge is a Harvard man. In any event, the Boston Cadets gave frequent amateur exhibitions of their budding stage ability. Once a year they gave an elaborate show, and at one of these, in a musical production of pretentious quality called "Miss Simplicity," Eltinge, being the most gifted of the young men, was entrusted with the most difficult characterization—Miss Simplicity herself. The result was electrical and the talk of the social circles which had been reached by this play's success.

The chance for a theatrical career presented itself soon after, and in a short time Eltinge made his professional debut at the New Amsterdam Roof in New York, the popular results of which proved immediately to Eltinge that he had made no mistake when he laid down his pencil and had walked out of the warehouse to become, though he didn't know it then, a stage celebrity of international renown.

COMIQUE ECCENTRIC **EDDIE SHUBERT** BURLESQUE REVIEW

LEW **MARKS BROTHERS** BERT

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SOUBRETTE MONTE CARLO GIRLS

Bertha Startzman

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Manie **LING & LONG** Tom

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To All I Know
A MERRY CHRISTMAS
and
HAPPY NEW YEAR
May the light of good fortune attend you all through the year.

ARCHIE LLOYD
LEO FEIST, Inc.
New Orleans Office

A Merry Christmas and a Happy New Year
from

BOB MILLER

Detroit representative of Leo Feist, Inc.
This is the original Bob Miller and the first Bob Miller that ever worked *for Feist*

To My Many Friends in THE PROFESSION: I wish them a Merry Xmas and a Happy and Prosperous New Year.

JOE FUCHS
Representing FEIST in St. Louis, Mo.

SCARBOROUGH'S TWO PLAYS

Few playwrights have the pleasure of seeing two of their plays making hits on Broadway simultaneously. But "Moonlight and Honeysuckle" and "The Son-Daughter" are both bidding for hit honors and are both from the pen of George Scarborough. One of these plays is a melodrama and the other a light comedy. This even makes the achievement of Scarborough more distinctive.

It was George Scarborough who startled New York and the Police Department some seven or eight years ago with "The Lure," a little thing about white slavery which went considerably further than had its sister plays on the subject. "The Lure" was the first of Scarborough's plays to reach New York, although another melodrama, "At Bay," had been given prior production on the road. The material which went into "The Lure" was, in the main, gathered by Scarborough at first hand during his years as a Secret Service operative.

Scarborough is a Texan, and was educated by his father as a lawyer. For some years, in fact, he practiced with his father in Waco, but never with his heart particularly deep in the work. At the death of his father, in 1905, the son closed the door of the law office for the last time, packed up his belongings and came to New York, albeit with no particular idea of what he was going to do when he got here. He arrived when the Hearst Mayoralty campaign was in full swing, and being something of a forceful orator he plunged into that campaign. When it was over he went on the staff of "The American" as a reporter, and there he remained some three or four years. In the main he did police work, and when there was a particularly sensational murder to be handled Scarborough generally did the handling.

During all this time, of course, the playwriting germ was in his system, and in odd hours he was learning his craft by writing divers and sundry plays. It was when the job of a reporter palled on him that he looked for more exciting fields and entered the United States secret service. In this work, in the four or five years that followed, he learned of the underworld and all its tricks—found incident enough, in fact, to supply him with dramatic material for an eternity. The life which he lived at this time is reflected in all his melodramatic writings—in "The Lure," "At Bay," "The Heart of Wetona," and "The Son-Daughter."

He stood particularly high in the service—was, it is said, the only one of its men permitted to use the fastest trains. He was the man who handled the bucket-shop raids of which there were so many some eight or nine years ago. He saw, also, a considerable amount of service in and about Mexico, and was called back by the Government, just before this country entered the war, to work in connection with Villa's raid on Columbus. He left the service, finally, to devote himself to playwriting, although at the time he had not yet sold a play.

The production of "At Bay," however, followed soon afterward, and a little later came "The Lure." With the position thus acquired he dug deep into his trunk for one of his earlier manuscripts, and the result was "The Last Resort," produced at the Longacre Theatre, and was a dismal failure. But he had learned his lesson, which was to let his youthful manuscripts slumber.

He went into a new field then with "What Is Love?" a comedy of promise, albeit it failed, which Alice Brady acted some years ago. That its promise was real is now indicated by "Moonlight and Honeysuckle," the second Scarborough comedy, and this time a successful one. In the interval between these plays Scarborough wrote "The Heart of Wetona," which David Belasco produced, the run of which was cut short for reasons connected in no way with its value as an entertainment.

During these years, also, Scarborough used his knowledge acquired in the bucket-shop raids in doing some work for the Chicago Board of Trade, and on the

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Merry Xmas to All

SEASON'S GREETINGS
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Harry Coe, Rep.

side began to experiment with the motion picture business. He wrote a number of successful scenarios—and thus was born "The Son-Daughter."

It was, according to Scarborough, some two and a half years ago that one Eddie Carew, a motion picture director, asked him to write a scenario to fit a black-haired young woman, whose name the playwright has long since forgotten. Since the actress was black-haired Scarborough decided to give her a Chinese role, and built up around her the story which is at present used in "The Son-Daughter." (Incidentally, he has never been in China.) He called his scenario "The House of the Stars," and the picture director accepted it with whoops of joy.

On his way from the studio Scarborough began to revolve the matter anew in his mind, and reached the conclusion that the story contained good material for a play. The following morning he outlined the story to David Belasco, who accepted it on the spot for Lenore Ulric. That actress, however, was then about to appear in "Tiger Rose," so the production of the Scarborough play was placed somewhat indefinitely in the future. A considerable struggle was necessary, incidentally, before the picture director would give up the story.

Scarborough wrote a first draft of the play, and this was rewritten by himself and Mr. Belasco about a year ago. The labor of revision, the playwright declares, was the greatest that he ever has undertaken in connection with any play. For several months he went daily at 11 in the morning to Mr. Belasco's office in the Belasco Theatre, and there the two of them would work until about 6 in the evening. Scarborough, like all others who have worked with Mr. Belasco, found him absolutely tireless. When "Daddies," "Tiger Rose," and "Tiger! Tiger!" had their preliminary productions on the road, Scarborough went with them, and every available minute was spent in labor with Mr. Belasco. The play was finally completed a year ago, and has since been awaiting Miss Ulric.

Scarborough also has disposed of another melodrama to Mr. Belasco—again the outgrowth of a movie idea. In accordance with the Belasco custom, it will probably be produced in about the year 1923.

WILL STAGE BENEFIT

Milt Lewis, of Lewis and Gordon, has secured the Plymouth Theatre for Sunday evening, February 8, when he will stage a benefit performance for the Beth David Hospital.

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(Continued from page 17)

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Boulevard—Melva Sisters—Harry Mechan—Merlin & Gordon—Rucker & Winfred.

Avenue B—Lillian Watson—Nick Basil & Co.—Stevers & Lovejoy—Hughie Clark—Six Royal Hussars.

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Fulton—Amoros & Obey—Kaufman & Lillian—A Perfect Day—Dave Harris—Wells, Virginia & West.

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HAMILTON, ONTARIO.

Loew's—Anthony & Rose—Scanlon, Denes & Scanlon—Aerial De Groffs—Sam J. Harris—Primrose Minstrels.

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Lyric—Robert Swan—Doherty & Salvatore—Little Lord Roberts—Gillen & Mulcahy—Sansone & Delilah.

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"I'M LIKE A SHIP WITHOUT A SAIL"

"ALL I HAVE ARE SUNNY WEATHER FRIENDS"

"I AM CLIMBING MOUNTAINS"

AND

"For Every Door That Closes Another Will Open For You"

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PROVIDENCE, R. I.

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SAN ANTONIO, TEXAS.

Princess—Oliver—Francis & De Mar—Which One Shall I Marry?—Marie Russell—Bede & Caron.

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Garrick—Tyler & St. Clair—Downing & Dennin—McGreevey & Boyle—Steve Freda—The Spartans.

NEW SCREEN TRIED OUT

The new motion picture screen invented by Dr. J. Louis Pech, head of the faculty of medicine of the University of Montpelier, France, was given a tryout last week and was witnessed by one hundred doctors, officials, motion picture and newspaper men. It was pronounced a success, for it accomplished its object of lessening eye strain. It also equalized figures so that they appear of the same proportion, no matter from what angle viewed.

WANTED

ONE SINGLE AND DOUBLE SPECIALTY

To play small parts. Join on wire. URBAN STOCK CO., Laconia, N. H., Week of Dec. 22; Clinton, Mass., Dec. 29.

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Aces of Aerialism PLAYING PANTAGES TIME

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AL SATHER, Mgr.

Greetings from

KOLB AND DILL

NOW PRESENTING THEIR NEW OFFERING

"WET AND DRY"

MAX DILL AND JEAN HAVEZ

Playing Pacific Coast We Still Have Hopes

ARE YOU SATISFIED?

Are you satisfied the way your songs are going over? It is just as easy to sing "Hits" as other songs. We can assure you that the songs listed below will fill that weak spot in your act and prove encore-getters for you. One Act used "I've Been a-Longin' for You" for the first time in New York last week and took three encores.

I've Been a-Longin' For You

This is one of the finest Fox-Trot Ballads written, and its versatility is such that if you do not wish it in slow ballad style it makes one of the greatest "Jazz" numbers on the market.

Orchestra leaders, if you wish encores at your dances, send for orchestration.

"JUST A ROSE"

This is one of the real 2-4 ballads that have come out in late years. It is written by that "Wizard of the Banjo," Joe Roberts, which should be "Nuf-Sed."

Quartette and harmony singers, send for this number, as it was harmonized and arranged for harmony possibilities.

Released January 1.

We would be pleased to have Acts, Entertainers and Shows while in New York call at our offices and look over our material. If you can't call write for Professional Copy and Orchestration. If you are west of the Mississippi write our Butte office.

Fisher-Thompson Music Pub. Co.

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SEASON'S GREETINGS

FROM

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BOOKING OFFICE—WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

CHAS. J. FREEMAN—Booking Representative

PROHIBITION IS HELP TO AMUSEMENTS, SAYS B. S. MOSS

Everyone knows that the theatrical season just now swinging toward its crest is one of the most remarkable in the history of producers, productions and theatre-owners generally. It is my belief that this unusually healthy and prosperous condition of the business is not a phenomenon that will pass with the year, but will continue.

There are three factors that have contributed to ushering in the era which has dawned for things theatrical: First, prohibition; second, the shortage of theatres; and third, the spirit of the times.

If we regard the saloon merely as "a place to go," the advent of prohibition has removed thousands of "places to go" in New York City. Outside of clubs, then, which are not increasing with any great rapidity, the theatre remains the only institution in which the multitudes can find recreation. The men who used to spend a "sociable" hour or two in the corner saloon have shifted their headquarters to the theatre—and especially to the popular-priced theatre, where their entire family can enjoy a performance at a reasonable charge. Prohibition was certainly one of the potent forces that made this a banner season.

In the second place, there has been an acute shortage of theatres in New York for at least four years. Our population has grown steadily, but the abnormally high cost of building materials and of labor have stopped the construction of the theatres that would have, and should have, been erected. The consequence, of course, is that every theatre is getting more than its normal quota of our metropolitan population. It is only recently that theatrical construction in the legitimate and popular-price fields has even started to go forward.

There is, too, an intangible spirit abroad these days that has had its wholesome effect upon the business. People no longer have any marked fondness for staying at home. This applies notably to the younger generation. Children have put their lotto and parchesi games in the discard. They want to "see the show." It's the theatre, America's social center.

DIANE AND RUBINI RESUME

Diane and Rubini have resumed their tour, abandoned till the recovery of Mlle. Diane, who was taken suddenly ill two weeks ago. The act started working this week at Buffalo.

MAC HUGH REHEARSING TAB

Bart MacHugh has placed a new musical tab in rehearsal and will open it following the holidays, on the big time. Included in the cast are Tod Watson, Dick Maddock, Al Racklin and Lylian Merriott.

RELEASE A "LINCOLN" PLAY

So great has been the success of John Drinkwater's "Abraham Lincoln" that Sanger and Jordan have listed for release a play by the same name from the pen of Ralph T. Kettering, of Chicago.

BELLE THOMPSON ILL

St. Louis, Mo., Dec. 17.—Belle Thompson is dangerously ill in the City Hospital, this city, where she underwent an operation last week.

COMPLIMENTS OF THE STRAND STUDIO

ORIGINALS—
REPRODUCTIONS AND ENLARGEMENTS

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LEO GREENHUT, Manager

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A MERRY XMAS and A HAPPY NEW YEAR

NATALIE AND FERRARI

Direction, ARTHUR KLEIN

FIRST 1920 HIT

"I'm Waiting For Tomorrow to Come"

SWEEPING THE COUNTRY FROM COAST TO COAST

"Take Me"

NOVELTY FOX TROT MELODY SET TO A CLEVER LYRIC

"Dream Girl"

BEAUTIFUL MELODY BALLAD

"My Gal"

A REAL JAZZ NUMBER

"Lullaby Land"

HARMONY NUMBER

"I'm Forever Thinking of You"

NOVELTY BALLAD

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KAHN'S PROGRAMME TALKS

B. F. Kahn, owner of the Union Square Stock Burlesque, admitted by many to be the most successful in America, had nothing to do for five minutes the other day and put into type what he believes one of the programmes in his house would like to say. He calls it a programme editorial and it is as follows:

BY B. F. KAHN

"The Union Square Theatre programme wishes it could talk—honest it does. It wishes it could shake everybody by the hand, pat you on the shoulder, and tell you the thoughts that bubble in its brain and the sentiments that pit-o-pat in its soul.

"But alas, the fates have willed it otherwise, that it must be dumb, that it must speak without talking, think without saying anything—and, even if this were not true, the Union Square Theatre programme is far too young to carry on an extended conversation about 'burlesque,' being only five years old. For a youngster, it has grown into wonderful favor with its many friends, who visit its home and look for it to get better acquainted, week after week. You will let it suffice, though, to know that if type could talk, the pages of the Union Square Theatre programme would sing with joy, and every line would be eloquent with gratitude. The i's would be dotted with laughter, the b's would buzz with content, and the 'n' would never be.

"For all of which, we humbly apologize.

"Be that as it may, dear friends, we wish to thank you and all the rest of the people of this greatest, best and goodest city in all the world, for the part you played in making the circulation of myself so great that I am very often sorry there 'ain't' more of me, and it pleases my boss so much that he often looks for more of me. But, if there were more holders of my little sheet, I wonder where he'd put them.

"You know I've known all along that Burlesque on 14th Street, that is, good, clean, high class Burlesque, is the best and clearest cut form of entertainment there is, and we felt confident, from the day our boss started us in the field of circulation, that there would be a whole lot of us, and in five years we have grown to a circulation of over ten thousand, with twelve shows a week, and only a thousand seats in my home. This has only been possible by my pages telling the people facts about good shows and telling the truth and the amusement seekers of our neighborhood appreciate this fact. My boss does a lot of things beside talk. He is one of those fellows that don't talk much but does a lot of thinking and scheming to deliver the goods, and do it in a manner that won't offend either my holders or his associates. He is kind and considerate to his people and polite and courteous to his patrons, which is one of the many reasons why I have so many friends who look for me weekly.

"And so, even if the pages of my little body could speak, it would really be 'too full' for utterance.

"We are all too happy for anything, the manager, the owner, the 'programme,' the p rformers—everybody, so in these times of 'peace and plenty' we simply want to say thanks for your very kind felicitations, and in return we wish to express our very best wishes for many more Merry Christmases and many more Happy Years to follow, with prosperity to all, as Columbus was good to my boss when he discovered America, because I've also found a good home, with lots of friends, who carry me snugly and warm in their pockets on these cold, wintry nights, and, lest I forget, I also serve as a fan on hot days, because I flutter fifty-two weeks every year.

"Has the 'Square Programme' made itself clear? If it hasn't, it doesn't care, just so you know that the Square always practices, along the lines of its name, 'Square' and, therefore, enjoys thousands of friends and well wishers. If any of you run across any one that doesn't like me or my boss, give us the name of the individual and we'll give you a very good reason why they don't like us. Very truly yours,

"UNION SQUARE THEATRE PROGRAMME."

GREETINGS!

ED. GILBERT

Producing Comedian

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Merry Christmas

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Departs from San Francisco on Steamer "Siberia Maru" December 29th. First stop Yokohama, Japan.

Itinerary will include China, Japan, Africa, India, Australia, Europe, etc. Will consume over two years.

GREETINGS TO OUR FRIENDS

J. KIERN **BRENNAN** AND BERT **RULE**



SUMMER

ALWAYS PLAYING

SURE THERE'S MANY A SMILE
FOR THE DIVIL'S OWN WHILE
TWIXT THE PAIR OF US;
AND SOME LIKE AS NOT
WILL THINK ARE FORGOT—
FROM THE AIR OF US,—
AND THO WE BE BLESSED
LIKE MOST OF THE REST
WITH GIFTS WE RECEIVE
AND WE SEND,
YOU CAN SAY WHAT YOU PLEASE
BUT THE GREATEST OF THESE
IS THE GIFT OF JUST CALLING YOU—FRIEND.

DIRECTION
LEO FITZGERALD

Keith's Riverside Theatre this week



WINTER

The New York Clipper

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CIRCUS AND CARNIVAL

The 1919 circus and carnival season has now closed. All the tented shows are in winter quarters with the exception of a few small ones now playing in certain sections of the South. The season has been one of great prosperity for all classes of shows, and they are all rejoicing.

The Ringling Brothers and Barnum & Bailey shows are now snugly stored away in winter quarters at Bridgeport. As to the Sells-Forepaugh shows, there is nothing left but the title. This show would probably have great earning power if it were put out under the old name, using the old paper.

There was such a shortage of out-door shows during the past season that those who are well informed think that several new circuses could do a good business in the United States and Canada next season as all territory is now open to them.

The Al G. Barnes circus will winter at Phoenix, Ariz., instead of Benice, Calif., as in its previous seasons.

The Sparks circus is now put away in the fair grounds at Macon, Ga. It wintered at Salisbury, N. C., last year.

If the carnival managers are not more careful they may find their territory closing against them—until they are virtually put out of business. While, in nearly every case, circuses are invited to play return dates, it is now very seldom that a carnival leaves enough of an impression to be wanted back again.

While there are five or six reputable carnivals on the road, most of them thrive by foisting "49 camps," immoral shows and athletic exhibitions, until in most towns the mere mention of a carnival brings a nasty taste to most of the citizens.

Probable increase in the cost of railroad transportation makes a cloudy outlook for next season for out-door shows.

ALBERTA FOWLER
SOUBRETTE MONTE CARLO GIRLS

Murray Lesslie
The Irresistible Humorist Direction BROOKS, MORRIS & FREEMAN

Mme.
CRONIN
(Mrs. Hughie Fitzpatrick)

WISHES A MERRY CHRISTMAS AND A VERY HAPPY NEW YEAR TO THE BOOKING OFFICE, MANAGERS AND FRIENDS.

READ THE CLIPPER

EVERYWHERE



NAT VINCENT

THESE photographs are good likenesses of two of America's most popular song hit writers—MISS BLANCHE FRANKLYN and NAT VINCENT. They have written for big music publishing concerns such phenomenal song hits as "Forever Blowing Bubbles," "I Know What It Means To Be Lonesome," "Bring Back Those Wonderful Days," "Old Bill Bailey Plays the Ukelele," "Naughty-Naughty" and many more. Their new songs for the coming season are, "Blue Law Blues" (Bway. Music Corp.), "I Know a Band That Needs No Leader" and "Pretty Cinderella" (Jack Mills), "We're Gonna Have a Dixie Wedding Down On the Swannee Shore" (Triangle Music Company), "Something or Other" and "I'm Tired of Building Castles" (J. H. Remick & Co.). They have also stepped into vaudeville under the supervision of Laurence Schwab. Clothes by Mme. Hammer. Material by themselves. Their miniature musical farce comedy, another Schwab production, called "*Last Night*," is now a big time feature. They wish their many friends what their many friends wish them for Christmas and New Year's.



BLANCHE FRANKLYN

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GUS KLIPPERT, 46 Cooper Sq., N. Y.

CAPITOL

The latest show at the Capitol, it being the second since the house was opened ten weeks ago, was presented last Sunday and seems to be one in which John Wenger, the theatre's art director, plays the leading role. He has designed settings and scenic effects for everything on the bill except the motion pictures.

All of the settings are imaginative and, as such, they strike an artistic note that does credit to Wenger. But, somehow, there seems to be more artistic scenery in this show than there is out and out entertainment—entertainment that is universal in its appeal. We might mention in passing that a few of the glowing vari-colored curtains in the settings looked as if they needed ironing.

No longer have we Wayburn's Demi-Tasse Revue. Instead, we have music of the classic variety. David Bispham, with a piano accompaniment, sang three songs in his own artistic way, thereby earning for himself a sincere round of applause. Greig's "Peer Gynt Suite" was not well rendered by the orchestra, but the four episodes in the musical legend were very well set forth scenically. Anitra's dance, the fourth episode, was effective, but the ensemble work of the maidens who danced, failed to make an impression, chiefly because they lacked grace, for the most part.

The Russian Cathedral Quartette, formerly in "Redemption," is a delightful musical aggregation, for not only have they all good voices, but they also know how to use them most effectively in the Russian songs they render. They sing in "A Romany Yuletide." There is also what is known as "A Christmas Fantasy," in which there is some singing and dancing. Pearl Regay is the premier ballerinna of the show, and it cannot be taken away from her, she does know how to dance. Lucille Chalfant also warbled one song.

The feature picture is "12:10," in which Marie Doro is featured. It is a British production directed by Herbert Brenon. But Earl Carroll, the American composer-author, wrote the scenario. The story is highly dramatic and a good one, with a surprise ending which, in itself, takes the picture out of the commonplace class. Miss Doro's acting in the role of a French orphan who is adopted by an English nobleman, was interesting, but we do wish she'd be a little more sparing of the rouge on her lips and make-up in general. Ben Webster, as Lord Chatterton deserves special commendation for his acting. Also Fred Kerr, as a physician, deserves honorable mention. Others in the cast are Pierre Mallard, Phillip De Bus, James Carew and Geoffrey Kerr.

The supplemental motion pictures consisted of a very interesting Prizma Revue, a good topical reel, a funny picture called "Weak Hearts and Wild Lions," and another picture made for the Stage Women's War Relief by Carl Laemmle, a short comedy called "Romeo's Dad," in which Tom Wise is featured.

This show will end next Saturday night, a new Wayburn revue being scheduled to open the following day. M. L. A.

COMPLIMENTS OF THE SEASON FROM

BEN BLACK

Mgr. Prof. Dept.—Sherman-Clay & Co.
San Francisco

The address of
JOSEPH EVERETT BOWERS
is wanted by John Grieves, 220 W. 43d Street, New York.

Blutch Cooper Called

MICKEY MARKWOOD

a "BUM"

The Columbia Amusement Company sentenced him for the rest of the season with the VICTORY BELLES.

JACK GLADYS MILTON

The Three Gregorys

IN NOVELTY LAND

Jack Gregory, Owner and Mgr. Booked Solid Loew Circuit

MULLINI SISTERS present

THE SIX ROYAL HUSSAR SISTERS

in a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

BACK AGAIN

DICK **Knowles & White** MAE

In "My Policy" by Al. W. Johnson

Direction: Arthur Klein

SOUBRETTE AND ARABIAN DANCER **ADA MORSE** AL REEVES BIG SHOW

Offers entertained for next Season

HY. JANSEN

Getting his share with the correctly named show "THE RECORD BREAKERS"

DOING STRAIGHT **BOBBY BURCH** FRENCH FROLICS

MARTHA RICHARDS

INGENUE Rose Sydell's London Belles

ED. JORDAN LEW KELLY says I'm a good black face comedian. What do you think?

LEW KELLY SHOW

FLORENCE DARLEY

PRIMA DONNA STAR AND GARTER SHOW

Billy Watson Thanks the Columbia Amusement Co. for Booking Jean Bedini's Peek-A-Boo Show at His Orpheum Theatre, Paterson.

Bedini came in with his full show (no cheating)—like others did—some opened here with 13, 14 and 15 girls. Jean came in here with 22 girls and a company of 50 people, including 2 agents. What was the result? A WEEK BEFORE CHRISTMAS, Jean received for his share $4,500.00. Mind you, this is in 6 days. That would indicate in the 7-day towns (West) with Sunday a gross of $9,000.00. So when you cheat in Paterson you are only cheating yourself. So think this over, Brother Managers.

Respectfully yours,

BILLY WATSON,

Owner of the Orpheum Theatre, Paterson, N. J., Playing Columbia Amusement Company Attractions. Also owner of the Lyceum Theatre, Paterson, N. J.

NOTICE—OUR OPPOSITION THIS WEEK WAS AS FOLLOWS

2 terrible snow storms, 2 heavy rainy nights, week before Christmas, no holidays to help us, all stores in town open evenings to 10 P. M., no midnight show, Elks Minstrels at the Lyceum the last 3 days and they sold out at every performance, and zero weather for 2 days.

STERN WISHES YOU A Merry Xmas

EVERY ARTIST KNOWS

That in his own little world he is continually surrounded by an ever increasing array of insincerity and jealousy.

THAT

in spite of existing conditions, at this one time of the year particularly, even a single genuine expression goes a long way to make his lot, which at best is hard, lighter.

We trust that our humble efforts in the past have helped you—if only a little. We mean to do more and more whenever we can, and shall do all we can —and

WE MEAN IT!

PUT THESE IN—

Your X'MAS "Stock"

"Now I Know"

"Good Night Dearie"

"You Didn't Want Me" When You Had Me

(So Why Do You Want Me Now?)

"Blues"

(My Naughtie Sweetie Gives to Me)

"Foolin' Round Me"

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MURDER

I am an assassin of sorrow. Among my confederates are: AL JOLSON, FRANK TINNEY, NORA BAYES, FOUR MORTONS, DIXEY NORTON, JACK WILSON, GEORGE YEOMAN, ELINORE AND WILLIAMS, HARRY HOLMAN, BEN WELCH, HOWARD AND HOWARD, BARNEY BERNARD, HUNTING AND FRANCIS, HAMILTON AND BARNES, LEON ERROL, STUART BARNES, FRED DUPREZ, ROONEY AND BENT, MORTON AND GLASS, RIGGS AND RYAN, CARTMELL AND HARRIS, "DOC" O'NEILL, DIAMOND AND BRENNAN, LLOYD AND WELLS, NAT CARR, JACK SYMONDS, BERT AND BETTY WHEELER, KENO AND GREEN, DEMAREST AND COLLETTE, HOOPER AND BURKHART, HENRY FREY, BROWN AND JACKSON, HARRY C. SHUNK AND JOE BRENNAN.

JAMES MADISON
Vaudeville Author, 1493 Broadway, N. Y.

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FROM THE FAR WEST
ROSANO
and His
MARIMBAPHONE



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To have a Merry Christmas



and a Prosperous New Year,

have confidence in your own ability,—to judge real original novel feats of skill. Don't be misled by black-list Hounds and Knockers in their efforts to place old punk pet stuff; be prepared to meet the public demand for something new and original.

STOCKTON'S TERRIERS

Any one knowing anything about
HARRY L. DECKER
Black face Comedian originally from Phila., Pa., please communicate with WM. B. DECKER, 330 Slack St., Steubenville, Ohio.

THREATEN TO SUE

(*Continued from Page 3*)

Gainesville, Tex.; King Opera House, Greenville, Tex.; Opera House, Giddings, Tex.; Grand Opera House, Galveston, Tex.; Opera House, Grand Saline, Tex.; Opera House, Granbury, Tex.; Opera House, Gonzales, Tex.; Opera House, Goliad, Tex.; Opera House, Groesback, Tex.; Opera House, Halletsville, Tex.; Opera House, Haskell, Tex.; Opera House, Hearne, Tex.; Opera House, Hamlin, Tex.; Prince Theatre, Houston, Tex.; Opera House, Henrietta, Tex.; Opera House, Hillsboro, Tex.; Opera House, Humble, Tex.; Opera House, La Grange, Tex.; Opera House, Leonard, Tex.; Opera House, Livingston, Tex.; Opera House, Llano, Tex.; Opera House, Longview, Tex.; Opera House, Lockhart, Tex.; Opera House, Lufkin, Tex.; Opera House, Mart, Tex.; Arlington Opera House, Marlin, Tex.; Auditorium, Marshall, Tex.; Auditorium, Mineral Wells, Tex.; Opera House, McKinney, Tex.; Opera House, Memphis, Tex.; Opera House, Mexia, Tex.; Opera House, Mount Pleasant, Tex.; Opera House, Navasota, Tex.; Opera House, Nacogdoches, Tex.; Opera House, New Braunfels, Tex.; Orange Theatre, Orange, Tex.; Peterson's Theatre, Paris, Tex.; Temple Opera House, Palestine, Tex.; Opera House, Pearsall, Tex.; Opera House, Port Arthur, Tex.; Opera House, Plainville, Tex.; Opera House, Rusk, Tex.; Grand Opera House, San Antonio, Tex.; Opera House, Seymour, Tex.; Opera House, Stamford, Tex.; Opera House, Sealy, Tex.; Opera House, Sherman, Tex.; Opera House, Sweet Waters, Tex.; Opera House, Stephenville, Tex.; Kemperstein Theatre, Seguin, Tex.; Opera House, Sulphur Springs, Tex.; Grand Opera House, San Marcos, Tex.; Opera House, San Angelo, Tex.; Opera House, Smithville, Tex.; New Theatre, Taylor, Tex.; Opera House, Teague, Tex.; Exchange Theatre, Temple, Tex.; Grand Opera House, Texarkana, Tex.; Opera House, Terrell, Tex.; Opera House, Tyler, Tex.; Opera House, Thulier, Tex.; Opera House, Tulia, Tex.; Opera House, Uvalde, Tex.; Hausechild's Opera House, Victoria, Tex.; Opera House, Vernon, Tex.; Auditorium, Waco, Tex.; Shelton Opera House, Waxahachie, Tex.

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OPENS IN JACKSONVILLE

JACKSONVILLE, Fla., Dec. 16.—Sue Milford, the eccentric soubrette, opened at the Hippodrome Theatre yesterday. She has a contract for a number of weeks and expects to remain here for the balance of the season.

FILMS AT B'DW'Y HOUSES

"The Miracle of Love," featuring Lucy Cotton, is the feature at the Rialto, this week. It is from the story by Cosmo Hamilton. In the cast are Wyndham Standing, Ida Darling, Jackie Saunders, Lila Blow and Edwin Earle.

At the Rivoli, Mary Miles Minter is shown for the first time as a Realart star in "Anne of the Green Gables,' adapted for the screen by Frances Marion from the book by L. Montgomery. William D. Taylor directed the film.

"Jinx," with Mabel Normand, is the feature at the Strand. She will be present personally on Christmas morning to entertain the kiddies.

ALBANY HOUSE REMODELED

ALBANY, Dec. 22.—Harmanus Bleeker Hall, owned by F. F. Proctor, has been re-modeled and will re-open on December 25, Christmas Day. The seating capacity has been increased by 400, making the total 2,200. The stage has been entirely re-modeled and re-fitted with the newest electrical devices. New decorations in ivory and gold, with onyx pillars, have been installed, and the lobbies and entrances fixed over in white tile and black marble. A new $50,000 organ has also been installed.

The opening attraction will be Cecil Lean and Cleo Mayfield in "Look Who's Here," which will run from Dec. 25 to Dec. 27.

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GAIETY Throop Ave. Broadway
This Week
Bathing Beauties
Next Week—GROWN UP BABIES
Every Sunday—2 Big Concerts 2

DEMPSEY STARTS FILM WORK

LOS ANGELES, Dec. 20.—Jack Dempsey will start work on his motion picture serial during the coming week at the Brunton studios. For this serial, the heavy-weight champion is to receive $185,000. The story of the serial was written by Frederic Chapin and Harry O. Hoyt. The production will be released in fifteen episodes.

FORT LEE STUDIO HAS FIRE

A fire which started in the factory building of the Solax Studio at Fort Lee, resulted in damage to the studio to the extent of $100,000. It is believed the fire was started by defective wiring.

Albert Cappellani was using the studio, working on a picture starring Marjorie Rambeau. He aided in saving most of the film for this production, and cut his hand badly smashing a window.

SUNDAY CONCERTS

Jack Norworth was headlined at two of the Shubert concerts on Sunday evening, appearing at the Lyric and 44th Street Theatres. With him on the bill at the Lyric were Carmel Myers, Al Shayne, Bonita and Hearn and Tappan and Armstrong.

At the 44th Street Theatre were the Klein Brothers, Al Shayne, Lora Hoffman and the Glorias.

Dooley and Sales, Chilson Ohrman, the Klein Brothers, Stan Stanley, Luba Maroff and Company and Kyra were among those who appeared at the Central concert.

GABY STILL VERY ILL

PARIS, Dec. 20.—The latest bulletin regarding Gaby Deslys shows no improvement in her condition, which is very serious. It is thought a fourth operation on her throat will be necessary. Gaby is thirty-six years old and is said to possess a fortune amounting to 7,000,000 francs.

NEW SCREEN TO START SUIT

HARTFORD, Conn., Dec. 22.—Dr. Henry McManus, founder and vice-president of the Eureka Screen Company, incorporated under the laws of the state of Connecticutt in 1917, threatens to sue out an injunction against Dr. Louis Pech, of France, to restrain the latter and his backers from importing, introducing or manufacturing his new motion picture screen.

Dr. McManus claims for his company piority rights to the use and marketing of this invention, it holding several patents for a picture screen that shows the so-called third dimension of films and colors as well.

"MOOD OF MOON" OPENS MONDAY

"Mood of the Moon," the new play by Cleaves Kinkead, opens in New Haven Monday night. It will be presented by the Shuberts, with Alma Tell in the leading role.

MAKING "SPOOK" FILM

The Ebony Film Company, of Chicago, is producing a film called "Do the Dead Talk," which deals with spiritualism. It was written and is being directed by Jack MacCullough. Hermina France, Willard Burt and Grant Frohman will be seen in it.

WILL GIVE EXTRA SHOW

WASHINGTON, D. C., Dec. 22.—In addition to the regular two-a-day shows this week at Keith's Theatre here, there will be an extra matinee starting at 5 o'clock on Christmas.

RAISE PRICES MONDAY

The advance in prices at the Columbia, New York, will take effect Monday. At that time the $1.50 top will go into effect.

GOING INTO THE WATSON SHOW

Lawrence Brooke left New York Saturday for Baltimore to join "Sliding" Billy Watson, replacing Boyd Filmore, who met with an accident before opening with the show. He was booked by Roehm and Richards.

SAM BENNETT MARRIES

Sam Bennett, "straight" man of the "Hello, America" company, playing Jersey City last week, was married Saturday to Ruth Gilbert of the same company.

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STILL ALIVE
AND "THERE"

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FILM STARS ON STAGE

That times change in the theatre, just as surely and as completely as they do everywhere else in this strike-ridden land of ours, is probably no more vividly illustrated than in the current rush of celluloid celebrities of the silver sheet to profitable places behind the footlights of the so-called "legitimate" stage. Time was, and not so long ago, when the strictly motion picture folk were the object of sneers. It was contended that continued appearance on the screen meant death to popularity on the stage. Various Broadway managers, feeling that motion picture work would cheapen and ultimately destroy the box office value of their artists, frequently demanded a clause in employment contract prohibiting their artists participating in motion picture work.

But times have changed. The Broadway managers have seen a light, and one that has opened their eyes exceeding wide. In consequence, there is to be observed this season a strange phenomenon. Players whose popularity the country over has been secured solely or tremendously heightened through the medium of the motion picture screen are in demand as never before. A. H. Woods, for example, takes Doris Kenyon from the pictures and places her prominently in "The Girl in the Limousine"; Morris Gest selects Dorothy Dalton for "Aphrodite," just revealed at the Century, and in which Miss Dalton has scored an emphatic personal success; Elsie Ferguson's return to the footlights has just been announced, and Pauline Frederick is in daily and insistent demand for the Broadway stage. Billie Burke is combining stage and screen work while playing in "Caesar's Wife," and Madge Kennedy has offers to go back to 42nd Street.

DEATHS

Fred A. Bennett, a circus performer who for many years toured the country with the Barnum and Bailey and Ringling Brothers' shows, died last week at the Illinois State Insane Hospital. He was well known among showmen, being a member of the Showmen's League of America and the Chicago Elks club.

MAY BELLE
of my Mother, ELLEN JOSEPHINE IDDINGS, who passed on December 23, 1918. I miss you more each day.
IN LOVING MEMORY

PROFESSOR HORATIO WILLIAM PARKER, composer and Dean of Music at Yale, died last week from pneumonia at the home of his daughter at Cedarhurst. Dr. Parker was born in 1863 and was the author of several operas and oratorios. He also had written a good many sacred numbers, including hymns and cantatas. He was made professor of the Theory of Music at Yale in 1894, later being Dean of the School. He held a degree in several English universities. He is survived by his wife and three married daughters.

HARRY PIKE, an actor who appeared in motion pictures as well as on the legitimate stage, died on December 18th, after a short illness. For many seasons he had been with the Hippodrome shows. His last stage appearance was with the Red Cross Pageant at the Metropolitan Opera House in 1917. He was forty-eight years of age and is survived by his brother, Emmett Pike. Funeral services were held on Saturday under the direction of The Actors' Fund of America.

CLEOFONTE CAMPANINI, Director General of the Chicago Grand Opera Company and world famous musical director, died in Chicago last Friday morning of pneumonia, following an illness of two months.

Campanini was born Sept. 1, 1860, in Parma, Italy, and came to the United States as a young man. He was director of the Manhattan Opera Company under Oscar Hammerstein, and organized the Chicago-Philadelphia Grand Opera Company in 1910. He was responsible for the introduction of Louisa Tetrazzini, John McCormack, Mary Garden and other stars.

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EQUITY ARTICLE

(Continued from Page 49)

know full well that success comes only after intense application and hard work.

Our technique is just as necessary as theirs, but what do we care?

Our profession is filled with so-called actors, whose little knowledge has been picked up at rehearsals, and perhaps the first week of performance, and there their knowledge stands still until the next play comes along and gives them a little more. Such a training is ridiculous; it cannot even make a man a good craftsman.

Are we organized, do we strive for enlightenment, do we progress? We do not! A few bold spirits among us realized that the bread and butter of their poorer brethren was being stolen by certain unscrupulous speculators, and set to work, and by organizing the Actors' Equity Association, killed that hydra which would never have been able to lift its heads if we had not been so confoundedly lazy and self-indulgent. The names of these men should be written up where future generations of actors can read them. This Equity Association is a living proof of what organization can do. But we need another organization, one for enlightenment and progress, which, apart from all other considerations, ordinary common civilization demands of us. We give our lives for the civilization of the world, and we give our money and our work to feed the starving, but we do not give even a crust or a cup of water to our Mother Art, without whose aid we could not, as actors, live. We not only let her go thirsty and hungry, thereby diminishing her vitality, but we do not even provide her with a home where she could live a healthy, invigorating life. Nations could not exist without a government, so why, in the name of common sense, do we not have our government, too? Let us have our capitol, an Institute for Dramatic Art, and let the best men and women govern there, where the enlightenment and progress that we need so much will be looked after; where our great literature will be stored, easy of access to any actor who desires enlightenment on the past or present. Men possessing valuable dramatic works, and wishing to bequeath them in their wills to that institution where they would be of the most use, have been forced to leave them to the universities and libraries because the actors have never had the sense to have an institution of their own. When rich actors die they seldom bequeath any of their wealth to the profession by whose aid they made it, and the fault is not entirely theirs, for how could it be properly used when there is no organization to deal with it?

What inducement do we now offer to the better class of young men and women to fill our ranks when we conduct our affairs in such a loose, careless, and enervated way?

By having a properly conducted institute we would regenerate our art. It should be in charge of our most distinguished men and women. It should have power to award diplomas and certificates of merit. Such incentives would be eagerly seized by our youngsters, and the efficiency of our profession would ascend by leaps and bounds.

The stage is a great educational institution, and this is not only my belief, but the belief also of such men as Brander Matthews, William Lyon Phelps, Barrett Wendell, George Pierce Baker, Richard Burton, Henry P. Wright, and many other men of distinction, whose opinions I have sought and obtained, and they all agree that the plays of Shakespeare properly and efficiently presented to the school children throughout the country would tend, as the syllabus for the high schools puts it, "to deepen and enrich the imaginative and emotional life of the pupil." We must give the youngsters their Shakespeare, to say nothing of the best of the classics, and we must give it to them in a thoroughly well organized and efficient manner. The boys and girls of today are the men and women of tomorrow. Train our boys and girls to love intellectual entertainment, and the men and women of tomorrow will demand it.

ROSE REPLACING WEST

Lew Rose left New York Friday for Chicago to join the "Cracker Jacks." He will do second comedy to Harry Bernard.

LAURIE CLAIMS GAG

Joe Laurie, Jr., has asked the N. V. A. to instruct Demorest and Doll to take the following gag out of their act: "My father was the fool of the family. He has been idle for ten years."

Laurie claims this gag was "lifted" from his routine.

CLIPPER BUSINESS INDEX

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